





sus ci pe pre ca ti o - nem nos - tram Qui re des a  
 des te num Pa - - - tris mi se re re no bis  
 Quo - mi am tu so lus san ctus tu so lus  
 Do - - - mi nus Je su chris - - - te  
 Cum san - cto spi ri tu in glo ri a de i Pa tris  
 A - - - men A - - - men A - - - men A - - -  
 A - - - men A - - - men



*Missa Pontificalis*

*Det*

*longi*

Credo da Missa Pontificalis

Pa - tris omni - po - tens factus - rum et et ter

na - Visi - bi - lium omni - um et in - vi - si - bi - li

um Et in - no - num Do - mi - num Je - su Chri -

stum fi - lium De - i ve - ri ge - ni - tum Pa - tris De -

o lu - men de lu - mi - ne De - um ve - rum de De - o ve

ro ge - ni - tum non pa - ctum con - subs

tans ei a - lom Pa - tri per quem om - ni - a

fa - cta sunt per quem om - ni - a fa - cta sunt

qui pro - pter nos ho - mi - nes et pro - pter nos - tram sa

lute - tem et pro - pter nos - tram sa - lu - tem des - cen

dit de coe - lis Et re - sur

re - xit ter - ti - a di - e se - cun - dum scrip - tu - ras

VIRE JA

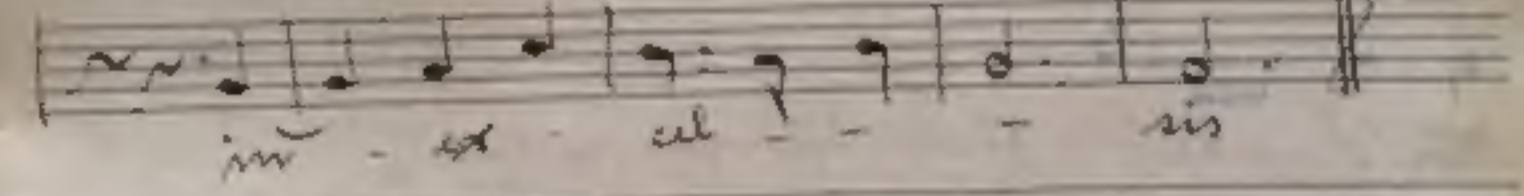
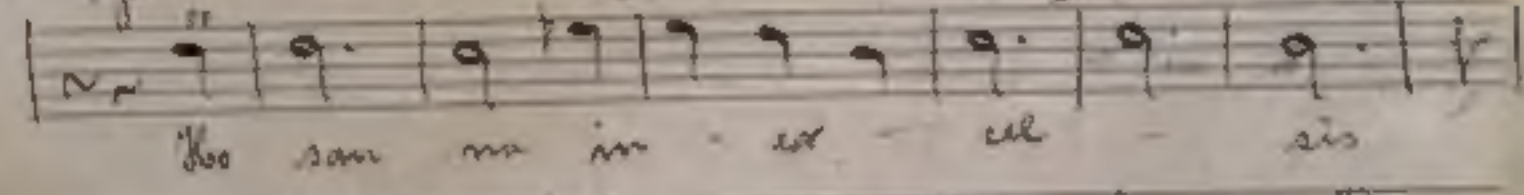
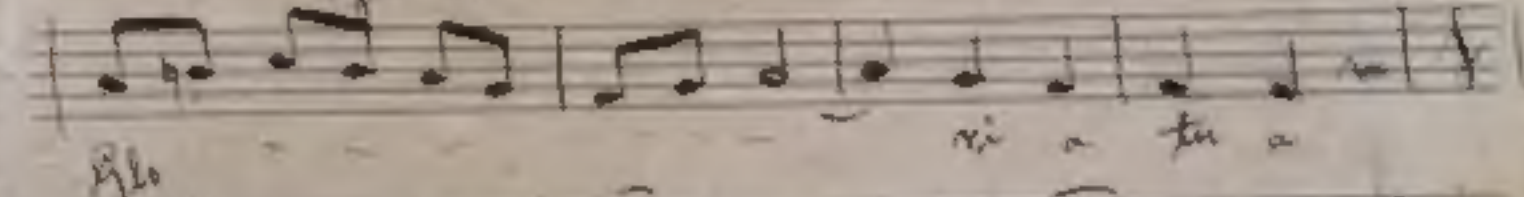
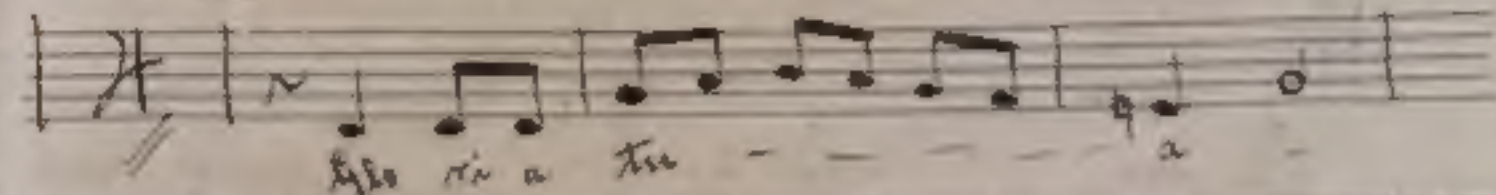
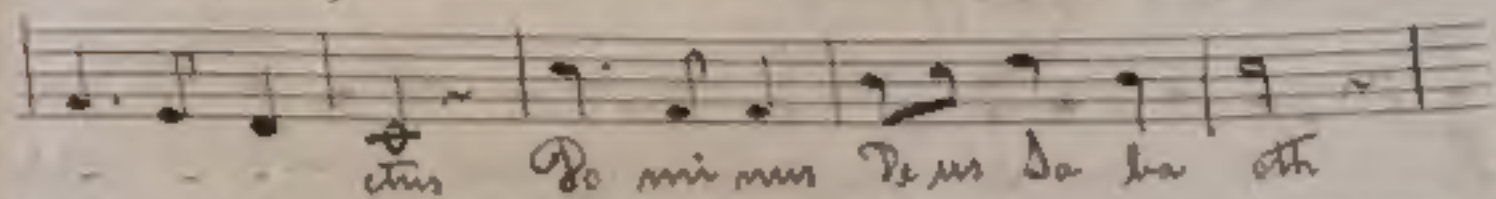
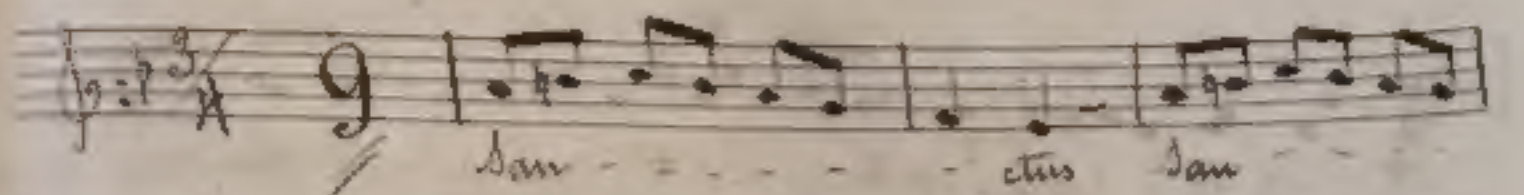


et as cen dit in coe lum se dit - at dex te ram pa  
 - - - - - tris et in te ram ven tu rus est cum - glo ri  
 a ju di ca re vi vos et mor tu os et mor tu os  
 Et in - spi ri ri tum san ctum Do mi num et vi  
 vi fi can - - - - - tem qui - co Pa tre Fi li o que  
 ce dit qui cum Pa - tre et Fi li o li mul a do ra  
 tur et con glo ri fi ca tur qui lo cu - tus  
 est - per Pro phe - - - - - tas Et ex - pec to res  
 re cti - o - rum mor tu o - rum  
 Et vi - - - - - tam ven tu - ri sae cu li A -  
 - - - - - men A - - - - - men A -  
 - - - - - men A - - - - - men

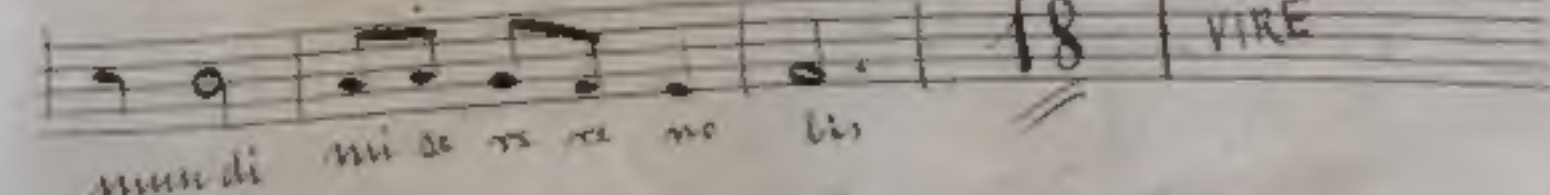
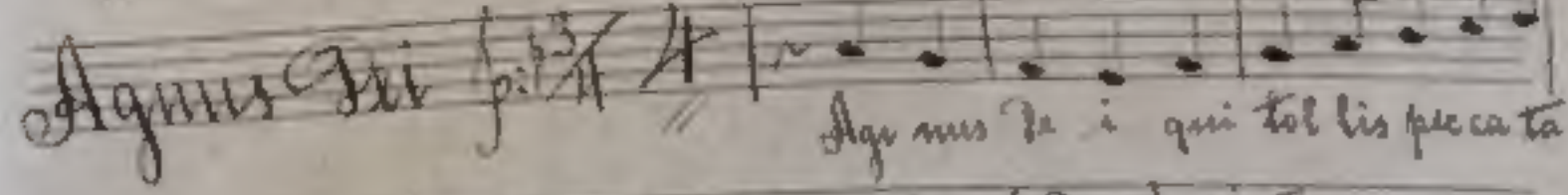
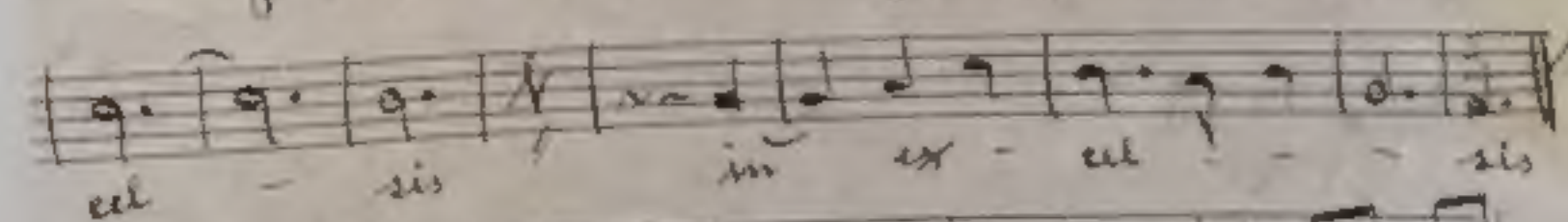
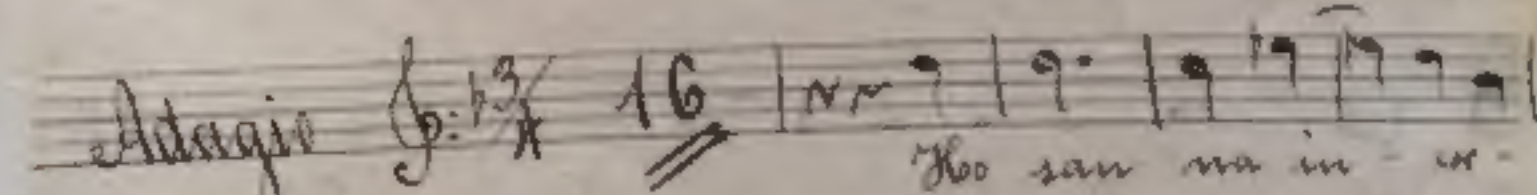
Solo  
 Glo  
 Ho  
 in  
 Adagio  
 cel  
 Agnus  
 mun d



Sanctus

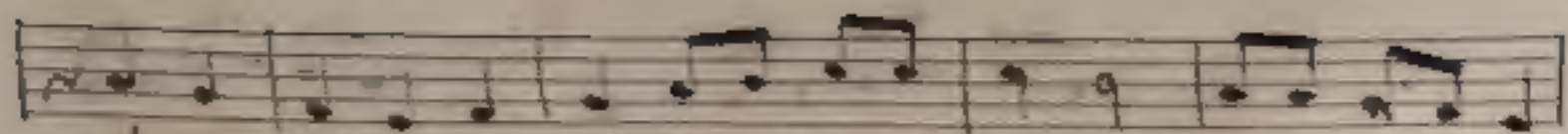


Benedictus

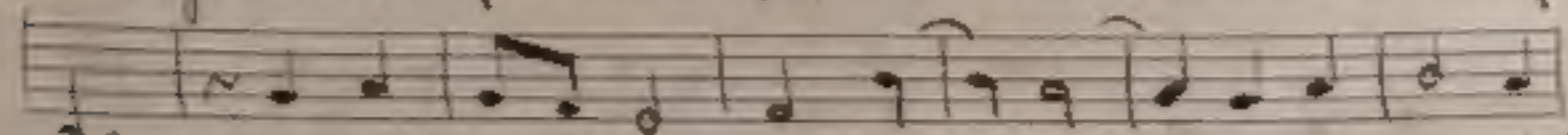


VIRE

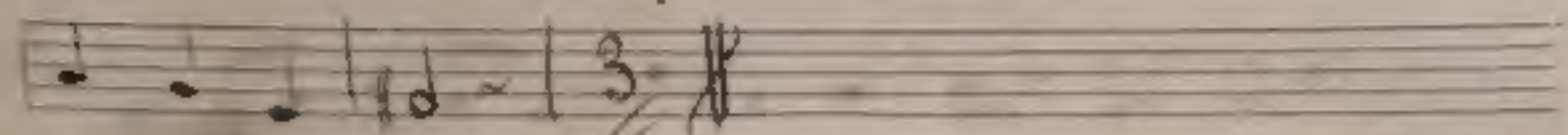




Agnus Dei qui tol lis pec ca ta mun di do na no bis pa



cem do na no bis pa cem do - na - no - - bis



pa - cem.



*Allegro* *Missa Pontificale* *de* *Det* *Sanzi*

*ky - ri - e - lei - son*  
*ky - ri - e - lei - son ky - ri - e - lei - son*  
*ky - ri - e - lei - son ky - ri - e - lei - son*  
*ky - ri - e - lei - son*  
*ky - ri - e - lei - son*  
*ky - ri - e - lei - son*  
*ky - ri - e - lei - son*

*Gloria*  
*Gloria in excelsis deo*  
*Et in terra pax ho - mi - ni - bus bonae*  
*conscientiae*  
*Et laudamus te benedi - ci - mus te*  
*in excelsis*  
*Gra - ti - as a - gi - mus tibi propter*  
*magna glo - ri - am tu - am*  
*De - us Pa - ter om - ni - po - tens*  
*Do - mi - ne fili mi ge - ni - ti*  
*Je - su Chri - ste*  
*vi - ve - re*  
*Lo - go*



Qui tollis pe ca ta mun - di mi se re re no - bi

Quia tu so lus san - cti - fi - cas tu nos

Quia tu so lus san - cti - fi - cas tu nos

Quia tu so lus san - cti - fi - cas tu nos

Quia tu so lus san - cti - fi - cas tu nos

Quia tu so lus san - cti - fi - cas tu nos

Quia tu so lus san - cti - fi - cas tu nos

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Qui tollis pe ca ta mun - di mi se re re no - bi

Quia tu so lus san - cti - fi - cas tu nos

Quia tu so lus san - cti - fi - cas tu nos

Quia tu so lus san - cti - fi - cas tu nos

Quia tu so lus san - cti - fi - cas tu nos

Quia tu so lus san - cti - fi - cas tu nos

Quia tu so lus san - cti - fi - cas tu nos

Quia tu so lus san - cti - fi - cas tu nos

Quia tu so lus san - cti - fi - cas tu nos

Quia tu so lus san - cti - fi - cas tu nos

Quia tu so lus san - cti - fi - cas tu nos







*Capitulum*

ex - pe - cta re sur re - cti - o - nem mor tu o - rum  
Et vi - tam ven tu - ri sae cu li a - men  
A - - - - - Men - a - - - - - Men

**Sanctus** 9  
San - ctus San - ctus Do mi nus De us Sa ba oth Sa ba oth  
Glo ri a tu - ri a tu a Ho - na in - ex cel - sis in - ex - cel -

**Benedictus** 16  
sis  
Nam tu in - ex - cel - sis in - ex - cel - sis  
et - cis



Agnus Dei

Agnus Dei, qui tol lis pec ca ta

mun di de ma no bus pa cem do - no

mun di de ma no bus pa cem do - no

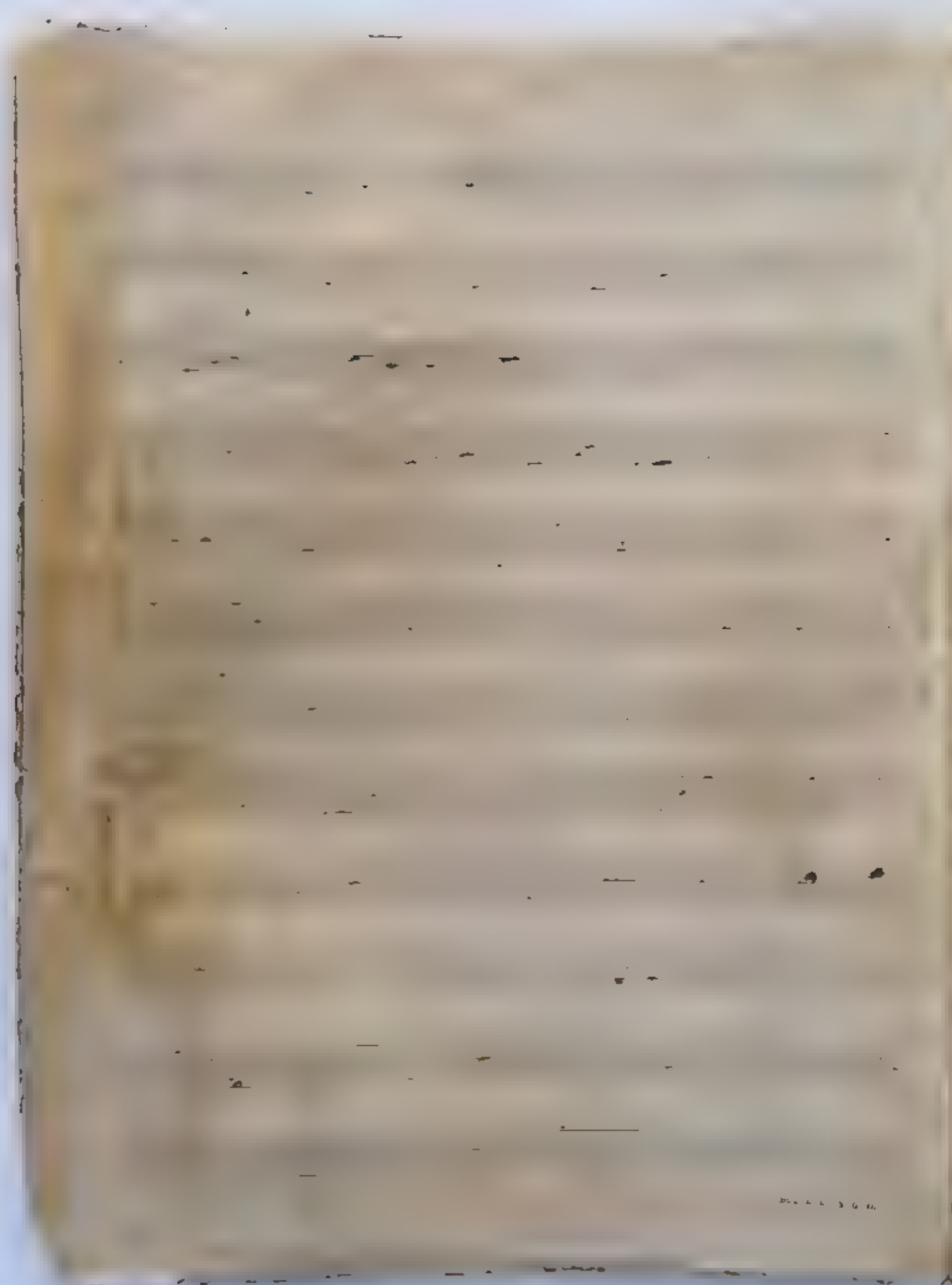
mun di de ma no bus pa cem do - no

mun di de ma no bus pa cem do - no

Barba 41-4-116

Barba 41-4-116







2  
La terre ne peut tenir ses fruits et ne peut donner

et la terre ne donnera rien

car de vous de la terre le monde lui ne s'en nourrit

et ne s'en nourrit pas

car les saints qui ont été baptisés

en l'eau du baptême

ont été baptisés

et ont été baptisés

et ont été baptisés

et ont été baptisés

et ont été baptisés

et ont été baptisés

et ont été baptisés

et ont été baptisés

et ont été baptisés



$\frac{1}{2}$   $\frac{1}{3}$   $\frac{1}{4}$   $\frac{1}{5}$   $\frac{1}{6}$   $\frac{1}{7}$   $\frac{1}{8}$   $\frac{1}{9}$   $\frac{1}{10}$   $\frac{1}{11}$   $\frac{1}{12}$   $\frac{1}{13}$   $\frac{1}{14}$   $\frac{1}{15}$   $\frac{1}{16}$   $\frac{1}{17}$   $\frac{1}{18}$   $\frac{1}{19}$   $\frac{1}{20}$   $\frac{1}{21}$   $\frac{1}{22}$   $\frac{1}{23}$   $\frac{1}{24}$   $\frac{1}{25}$   $\frac{1}{26}$   $\frac{1}{27}$   $\frac{1}{28}$   $\frac{1}{29}$   $\frac{1}{30}$   $\frac{1}{31}$   $\frac{1}{32}$   $\frac{1}{33}$   $\frac{1}{34}$   $\frac{1}{35}$   $\frac{1}{36}$   $\frac{1}{37}$   $\frac{1}{38}$   $\frac{1}{39}$   $\frac{1}{40}$   $\frac{1}{41}$   $\frac{1}{42}$   $\frac{1}{43}$   $\frac{1}{44}$   $\frac{1}{45}$   $\frac{1}{46}$   $\frac{1}{47}$   $\frac{1}{48}$   $\frac{1}{49}$   $\frac{1}{50}$   $\frac{1}{51}$   $\frac{1}{52}$   $\frac{1}{53}$   $\frac{1}{54}$   $\frac{1}{55}$   $\frac{1}{56}$   $\frac{1}{57}$   $\frac{1}{58}$   $\frac{1}{59}$   $\frac{1}{60}$   $\frac{1}{61}$   $\frac{1}{62}$   $\frac{1}{63}$   $\frac{1}{64}$   $\frac{1}{65}$   $\frac{1}{66}$   $\frac{1}{67}$   $\frac{1}{68}$   $\frac{1}{69}$   $\frac{1}{70}$   $\frac{1}{71}$   $\frac{1}{72}$   $\frac{1}{73}$   $\frac{1}{74}$   $\frac{1}{75}$   $\frac{1}{76}$   $\frac{1}{77}$   $\frac{1}{78}$   $\frac{1}{79}$   $\frac{1}{80}$   $\frac{1}{81}$   $\frac{1}{82}$   $\frac{1}{83}$   $\frac{1}{84}$   $\frac{1}{85}$   $\frac{1}{86}$   $\frac{1}{87}$   $\frac{1}{88}$   $\frac{1}{89}$   $\frac{1}{90}$   $\frac{1}{91}$   $\frac{1}{92}$   $\frac{1}{93}$   $\frac{1}{94}$   $\frac{1}{95}$   $\frac{1}{96}$   $\frac{1}{97}$   $\frac{1}{98}$   $\frac{1}{99}$   $\frac{1}{100}$

June 25 - Nov 1915



Missa Ant. 1. u. 1193. 20. 5.

Ant. 1. 1193. 20. 5.

1193. 20. 5.

1193. 20. 5.

1193. 20. 5.

1193. 20. 5.

1193. 20. 5.

1193. 20. 5.

1193. 20. 5.




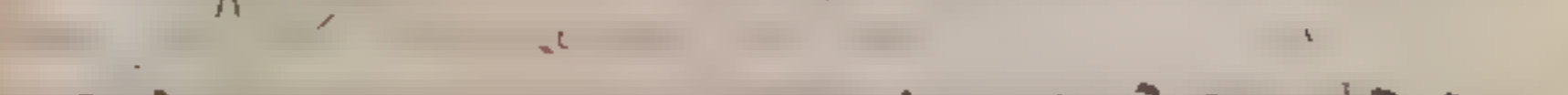
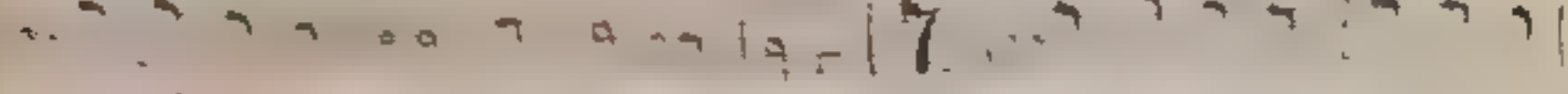

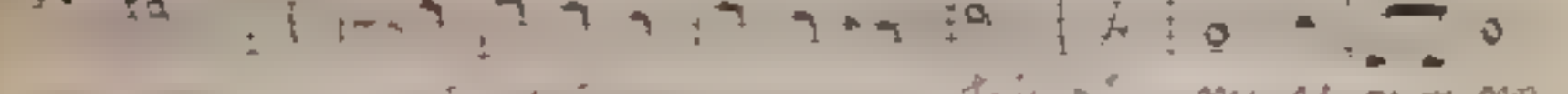

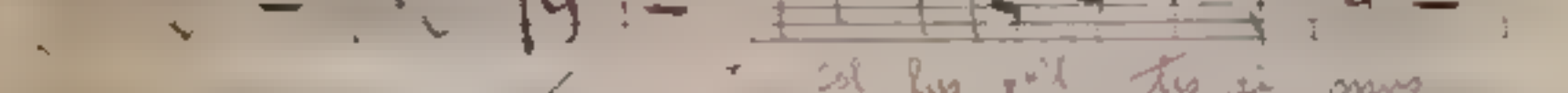
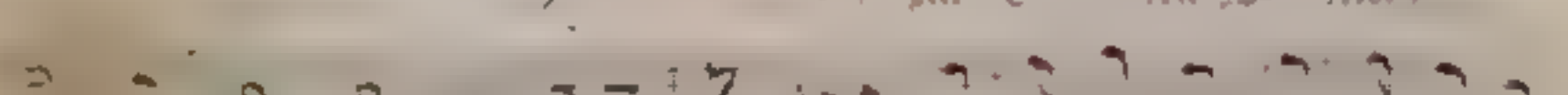
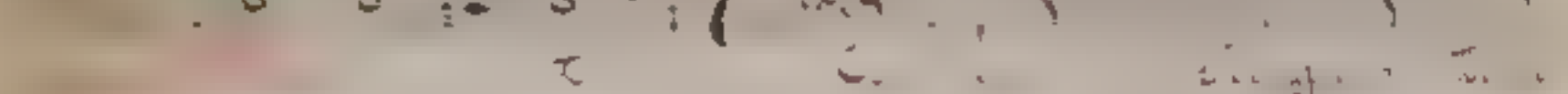



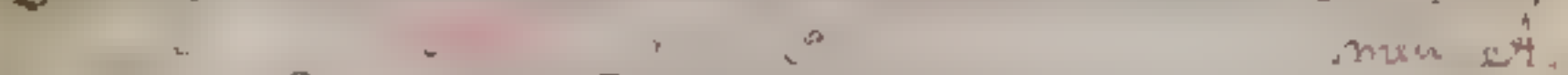
1193. 20. 5.

1193. 20. 5.

1193. 20. 5.

1193. 20. 5.



  
*mi me De us Ann Te a*  
  
  
  
  
  
  
  
  
  
  
  
  
  


*Sanctus*  
*Grado*



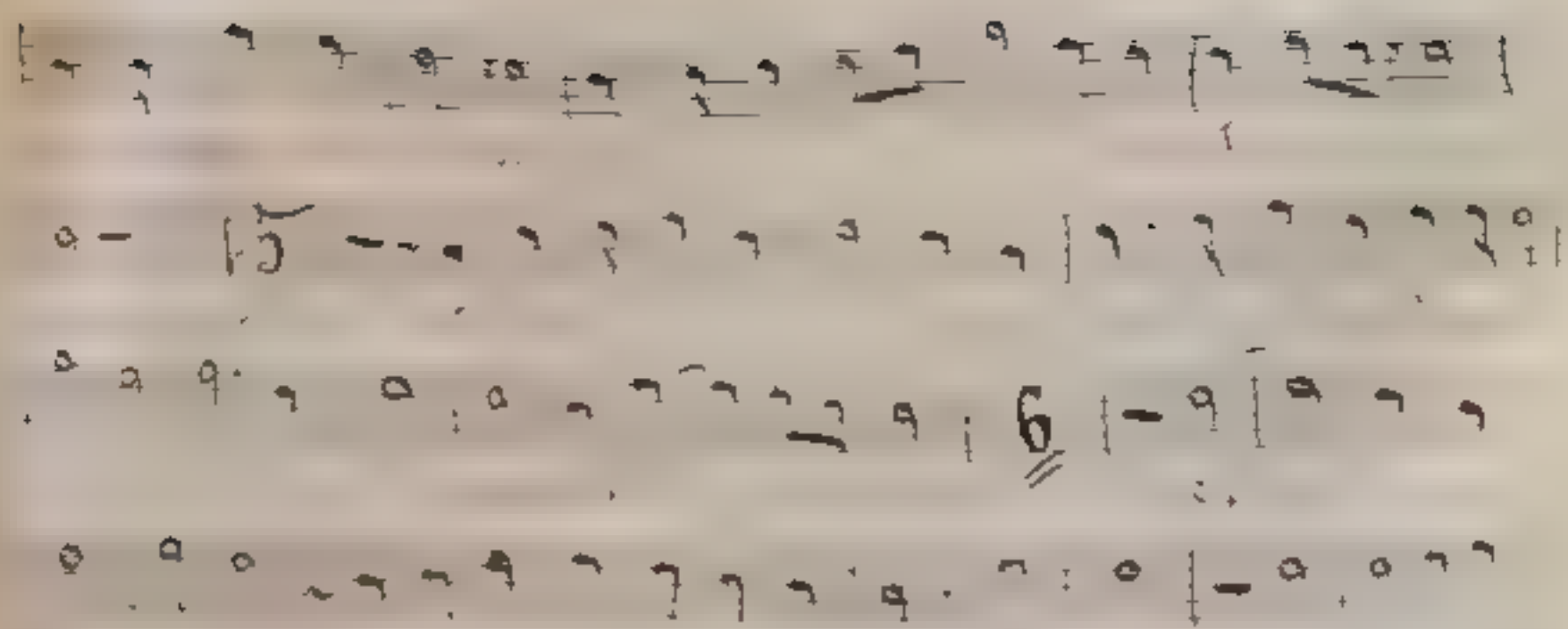

Handwritten musical score on aged paper, featuring multiple staves of music and lyrics. The lyrics are written in a cursive script, likely Latin or Italian, and are interspersed with musical notation. The score includes various musical symbols, such as clefs, notes, rests, and bar lines. The paper shows signs of wear, including discoloration and some staining.

Lyrics (transcribed from the visible text):

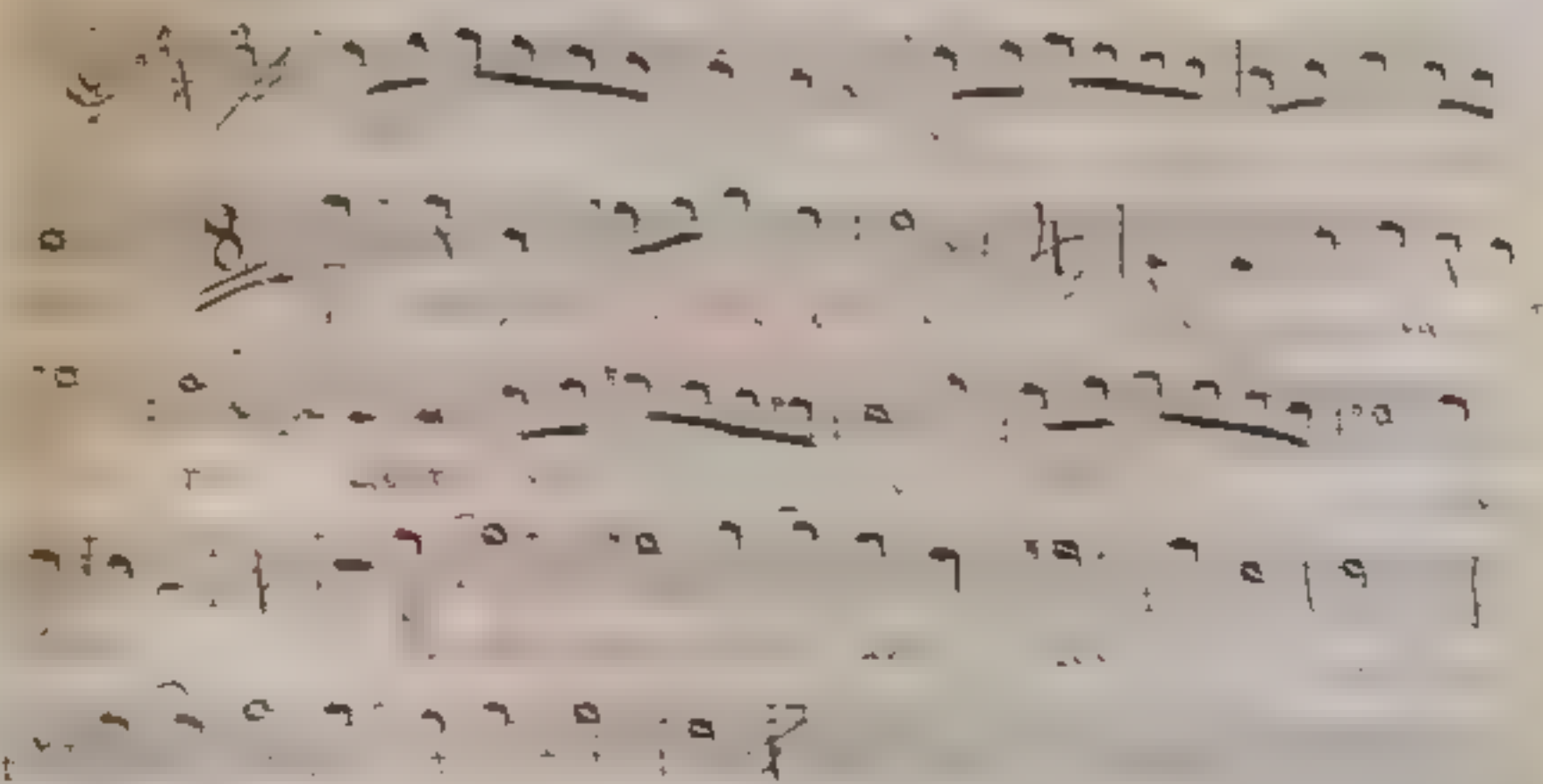
... la misericordia tua Domine deus deus ...

The score is organized into systems, with each system containing a staff of music and a line of lyrics. The notation is characteristic of 18th or 19th-century manuscript notation.

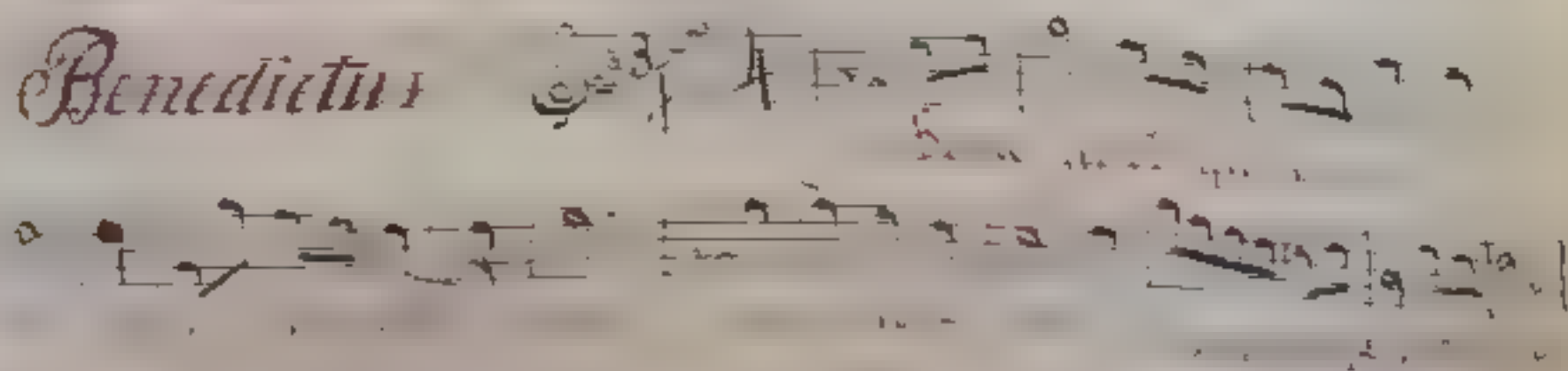




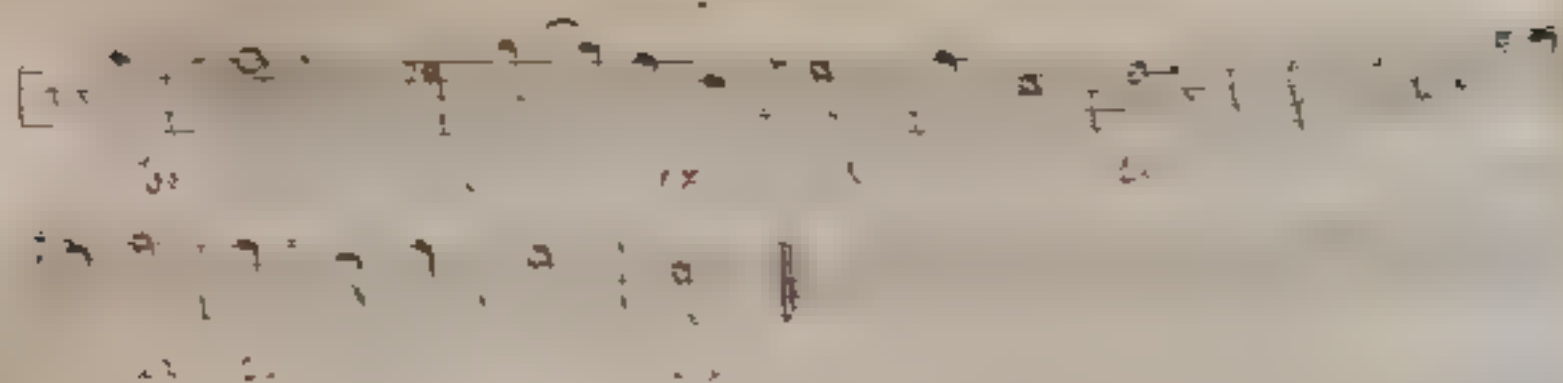
## *Sanctus*



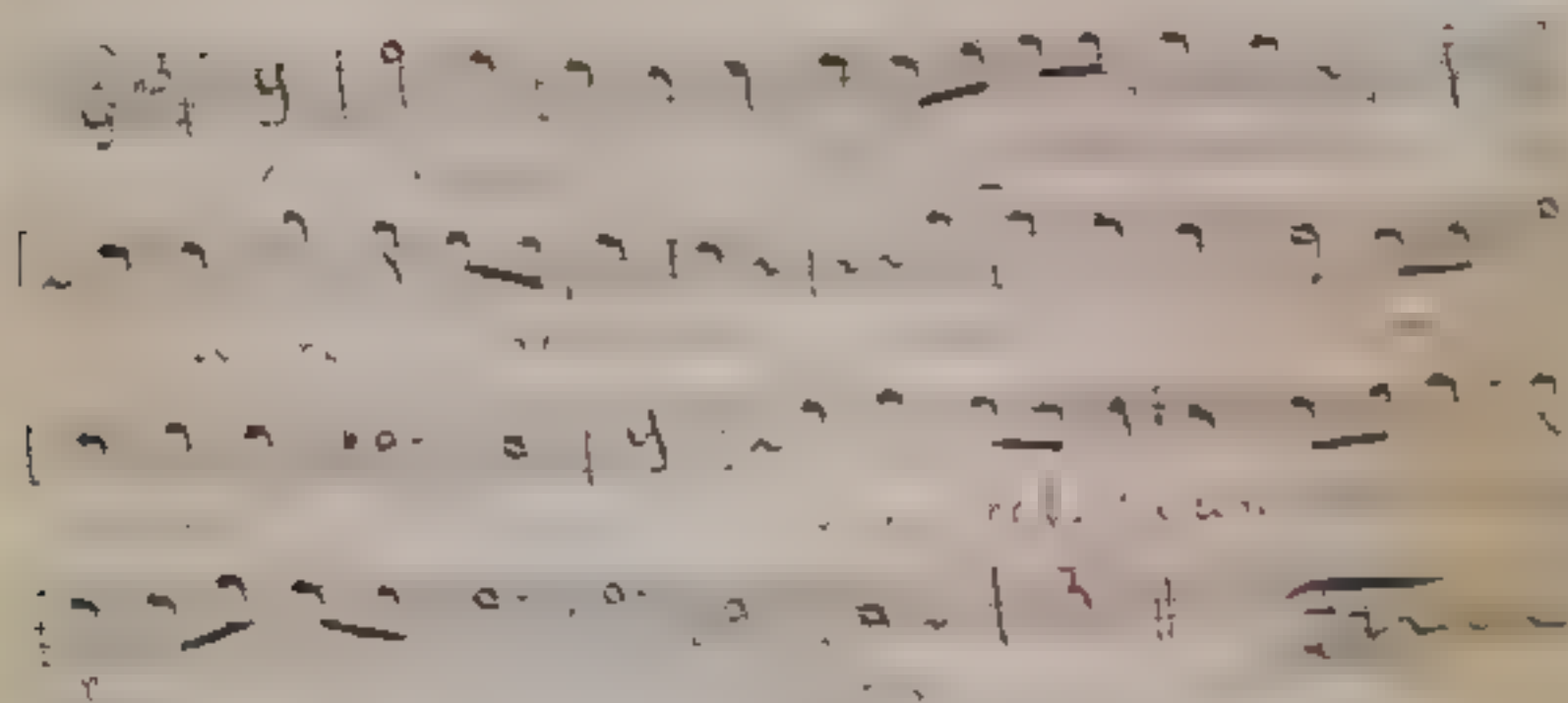
## *Benedictus*







*Agnus Dei*



*Parte II & III*  
*Parte II & III*











Miserere nobis tu solus sanctus tu solus

Jesus Christus cum sancto spiritu in

gloria dei patris Amen Amen

on - men A - men A - - - men A - men

Gloria in excelsis deo Pa-trem ve-po-tentem fa-cto-rem cae-li

et ter-rae vis-ibilem et in-visibilem De-us pa-

ter-na-tum ante om-nia sae-cula De-us de-i ge-ni-tus ve-ro

na-tus ve-ro de De-o ve-ro ge-ni-tum non fa-cto-rem

con-subs-tan-tia-le-m pa-tri per quem om-nia fa-cta sunt

qui pro-pter nos so-mi-nus et pro-pter nos-tram salu-ta-ti-o-nem

di-ti de cae-li et ter-rae Cru-ci-fi-xus et li-

beratus pro nobis sub Poncio Pilato Pas-cus et se-

pul-crus est Et resurrexisti a

de-um de cae-lis dum resurrexisti



et as cum del su cor tam u let a de le rar 7.

bris et a le ram un lu rui est it a nam

san ctum co tho le tam et A per - le li cum Ec cle

u am in a mite a non po

ca lo rium et vi fin uie

lu ri sa co li A men A men

men A

men

Sanctus

San ctus San ctus Do mi nus

Deus Sa ba oth Ple ni sunt coe li et ter ra glo

ria glo ri a tua

ma ni ex cel sis in ex cel sis

Signe o Benedictus







Missa Pontificales de L. Pong

2. 11

Handwritten musical notation on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines, along with some text annotations in French and English. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense and appears to be a complex musical score.









Benedictus  $\phi$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{1}{2}$   $\frac{1}{4}$   $\frac{1}{8}$   $\frac{1}{16}$   $\frac{1}{32}$   $\frac{1}{64}$   $\frac{1}{128}$   $\frac{1}{256}$   $\frac{1}{512}$   $\frac{1}{1024}$   $\frac{1}{2048}$   $\frac{1}{4096}$   $\frac{1}{8192}$   $\frac{1}{16384}$   $\frac{1}{32768}$   $\frac{1}{65536}$   $\frac{1}{131072}$   $\frac{1}{262144}$   $\frac{1}{524288}$   $\frac{1}{1048576}$   $\frac{1}{2097152}$   $\frac{1}{4194304}$   $\frac{1}{8388608}$   $\frac{1}{16777216}$   $\frac{1}{33554432}$   $\frac{1}{67108864}$   $\frac{1}{134217728}$   $\frac{1}{268435456}$   $\frac{1}{536870912}$   $\frac{1}{1073741824}$   $\frac{1}{2147483648}$   $\frac{1}{4294967296}$   $\frac{1}{8589934592}$   $\frac{1}{17179869184}$   $\frac{1}{34359738368}$   $\frac{1}{68719476736}$   $\frac{1}{137438953472}$   $\frac{1}{274877906944}$   $\frac{1}{549755813888}$   $\frac{1}{1099511627776}$   $\frac{1}{2199023255552}$   $\frac{1}{4398046511104}$   $\frac{1}{8796093022208}$   $\frac{1}{17592186044416}$   $\frac{1}{35184372088832}$   $\frac{1}{70368744177664}$   $\frac{1}{140737488355328}$   $\frac{1}{281474976710656}$   $\frac{1}{562949953421312}$   $\frac{1}{1125899906842624}$   $\frac{1}{2251799813685248}$   $\frac{1}{4503599627370496}$   $\frac{1}{9007199254740992}$   $\frac{1}{18014398509481984}$   $\frac{1}{36028797018963968}$   $\frac{1}{72057594037927936}$   $\frac{1}{144115188075855872}$   $\frac{1}{288230376151711744}$   $\frac{1}{576460752303423488}$   $\frac{1}{1152921504606846976}$   $\frac{1}{2305843009213693952}$   $\frac{1}{4611686018427387904}$   $\frac{1}{9223372036854775808}$   $\frac{1}{18446744073709551616}$   $\frac{1}{36893488147419103232}$   $\frac{1}{73786976294838206464}$   $\frac{1}{147573952589676412928}$   $\frac{1}{295147905179352825856}$   $\frac{1}{590295810358705651712}$   $\frac{1}{1180591620717411303424}$   $\frac{1}{2361183241434822606848}$   $\frac{1}{4722366482869645213696}$   $\frac{1}{9444732965739290427392}$   $\frac{1}{18889465931478580854784}$   $\frac{1}{37778931862957161709568}$   $\frac{1}{75557863725914323419136}$   $\frac{1}{151115727451828646838272}$   $\frac{1}{302231454903657293676544}$   $\frac{1}{604462909807314587353088}$   $\frac{1}{1208925819614629174706176}$   $\frac{1}{2417851639229258349412352}$   $\frac{1}{4835703278458516698824704}$   $\frac{1}{9671406556917033397649408}$   $\frac{1}{19342813113834066795298816}$   $\frac{1}{38685626227668133590597632}$   $\frac{1}{77371252455336267181195264}$   $\frac{1}{154742504910672534362390528}$   $\frac{1}{309485009821345068724781056}$   $\frac{1}{618970019642690137449562112}$   $\frac{1}{1237940039285380274899124224}$   $\frac{1}{2475880078570760549798248448}$   $\frac{1}{4951760157141521099596496896}$   $\frac{1}{9903520314283042199192993792}$   $\frac{1}{19807040628566084398385987584}$   $\frac{1}{39614081257132168796771975168}$   $\frac{1}{79228162514264337593543950336}$   $\frac{1}{158456325028528675187087900672}$   $\frac{1}{316912650057057350374175801344}$   $\frac{1}{633825300114114700748351602688}$   $\frac{1}{1267650600228229401496703205376}$   $\frac{1}{2535301200456458802993406410752}$   $\frac{1}{5070602400912917605986812821504}$   $\frac{1}{10141204801825835211973625643008}$   $\frac{1}{20282409603651670423947251286016}$   $\frac{1}{40564819207303340847894502572032}$   $\frac{1}{81129638414606681695789005144064}$   $\frac{1}{162259276829213363391578010288128}$   $\frac{1}{324518553658426726783156020576256}$   $\frac{1}{649037107316853453566312041152512}$   $\frac{1}{1298074214633706907132624082305024}$   $\frac{1}{2596148429267413814265248164610048}$   $\frac{1}{5192296858534827628530496329220096}$   $\frac{1}{10384593717069655257060992658440192}$   $\frac{1}{20769187434139310514121985316880384}$   $\frac{1}{41538374868278621028243970633760768}$   $\frac{1}{83076749736557242056487941267521536}$   $\frac{1}{166153499473114484112975882535043072}$   $\frac{1}{332306998946228968225951765070086144}$   $\frac{1}{664613997892457936451903530140172288}$   $\frac{1}{1329227995784915872903807060280344576}$   $\frac{1}{2658455991569831745807614120560689152}$   $\frac{1}{5316911983139663491615228241121378304}$   $\frac{1}{10633823966279326983230456482242756608}$   $\frac{1}{21267647932558653966460912964485513216}$   $\frac{1}{42535295865117307932921825928971026432}$   $\frac{1}{85070591730234615865843651857942052864}$   $\frac{1}{170141183460469231731687303715884105728}$   $\frac{1}{340282366920938463463374607431768211456}$   $\frac{1}{680564733841876926926749214863536422912}$   $\frac{1}{1361129467683753853853498429727072845824}$   $\frac{1}{2722258935367507707706996859454145691648}$   $\frac{1}{5444517870735015415413993718908291383296}$   $\frac{1}{10889035741470030830827987$

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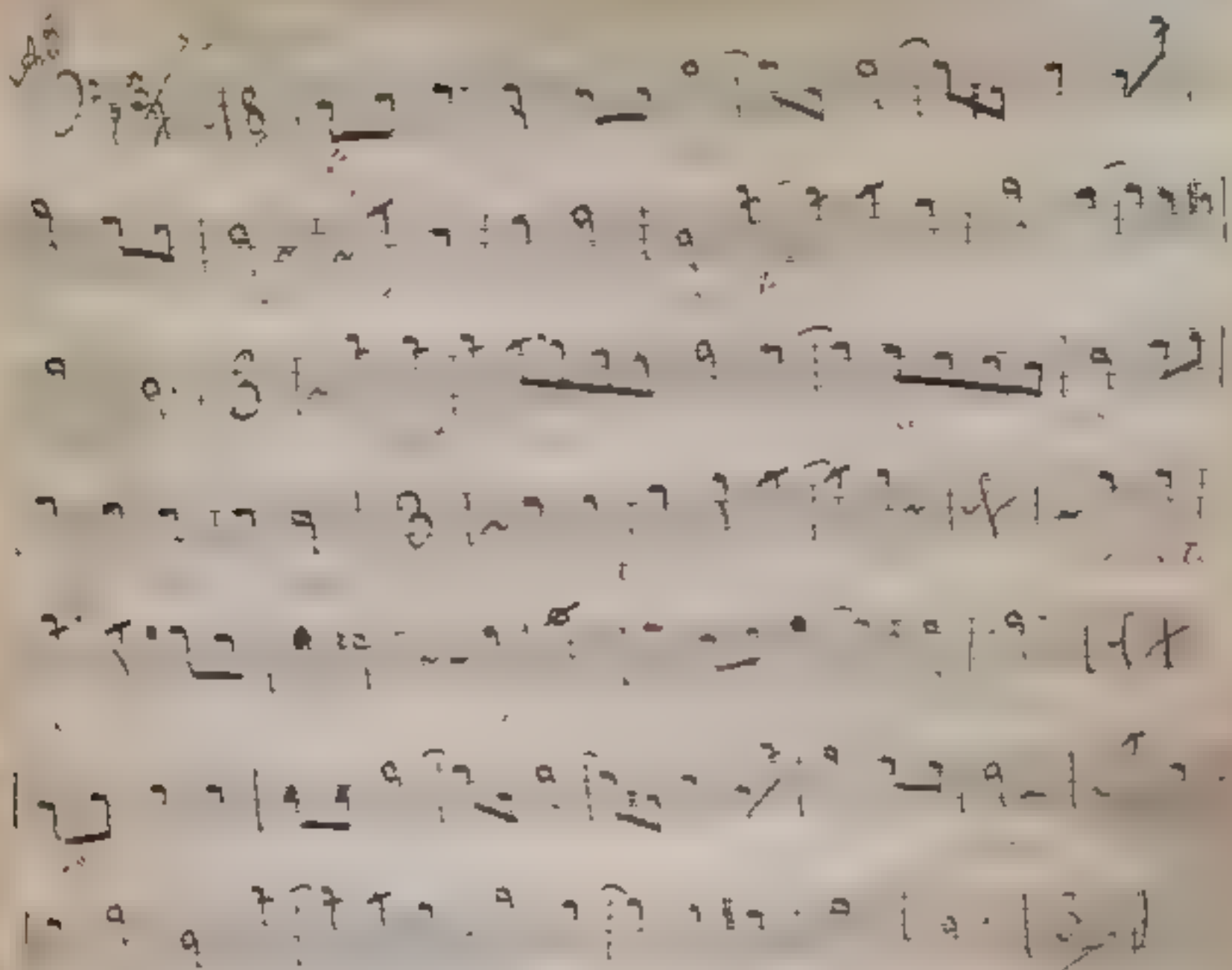
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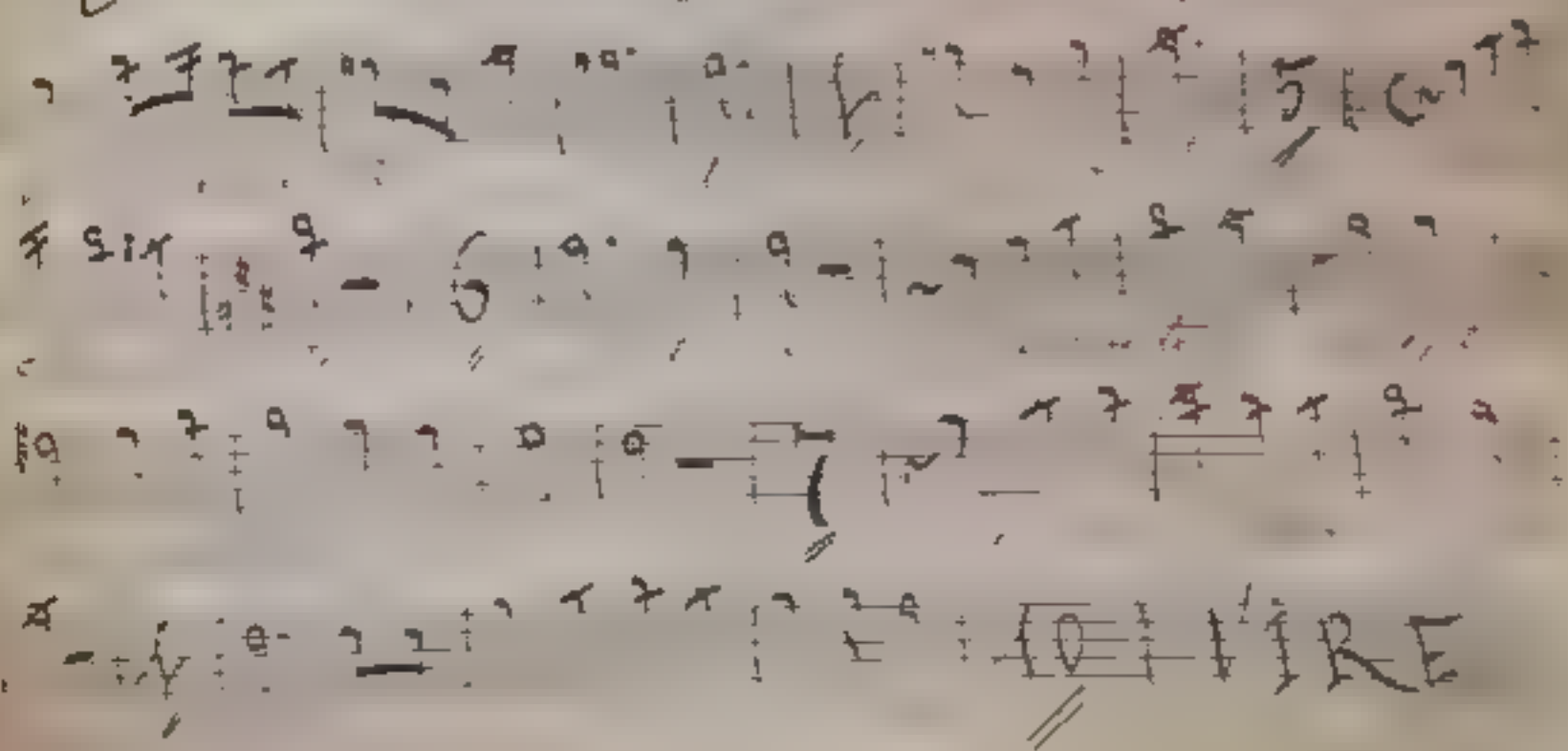
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J.ão Estevão Romão



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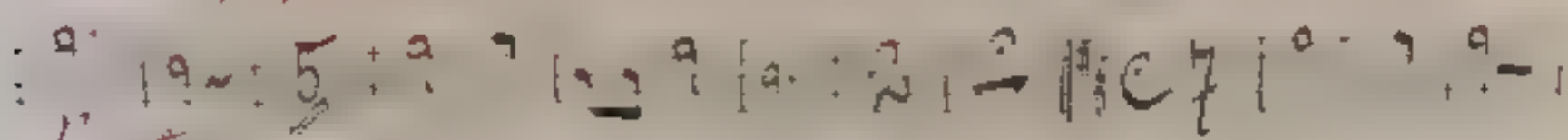




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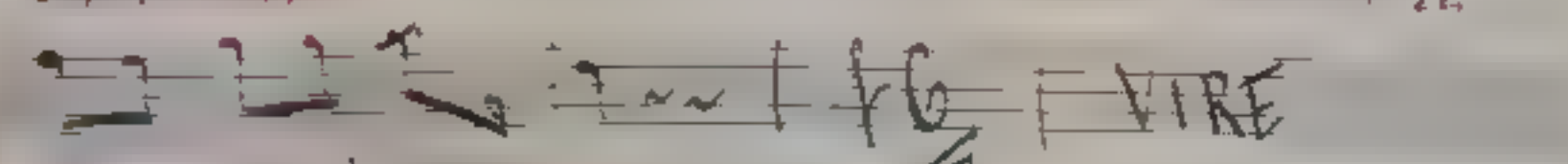
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VIRE



Handwritten musical notation on a single page, featuring various notes, rests, and bar lines. The notation is written in black ink on aged, slightly discolored paper. There are several lines of music, some with lyrics written below them in a cursive script. The lyrics are partially legible and appear to be in French or a similar language. The notation includes various musical symbols such as clefs, notes, rests, and bar lines, suggesting a complex musical composition. The page is numbered '6' in the top left corner.

6

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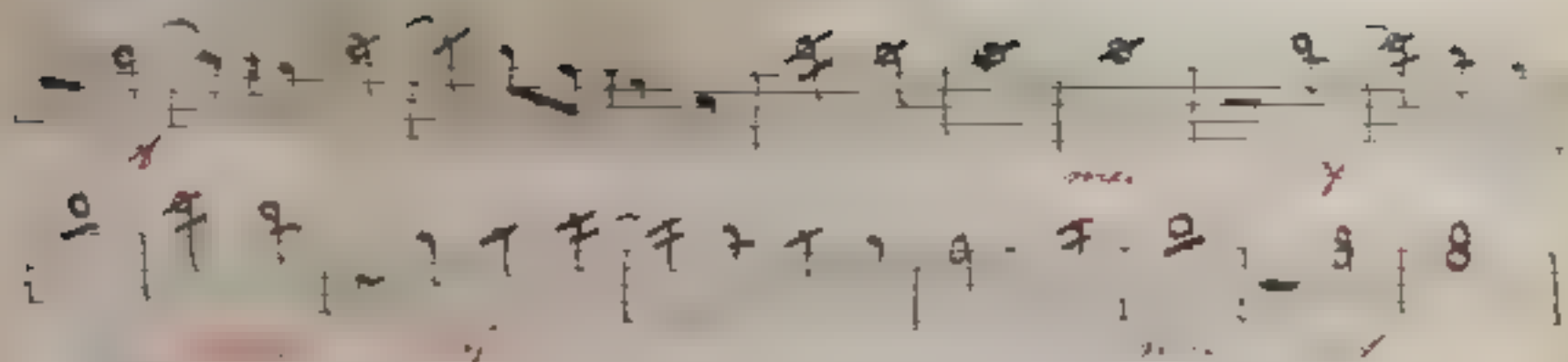
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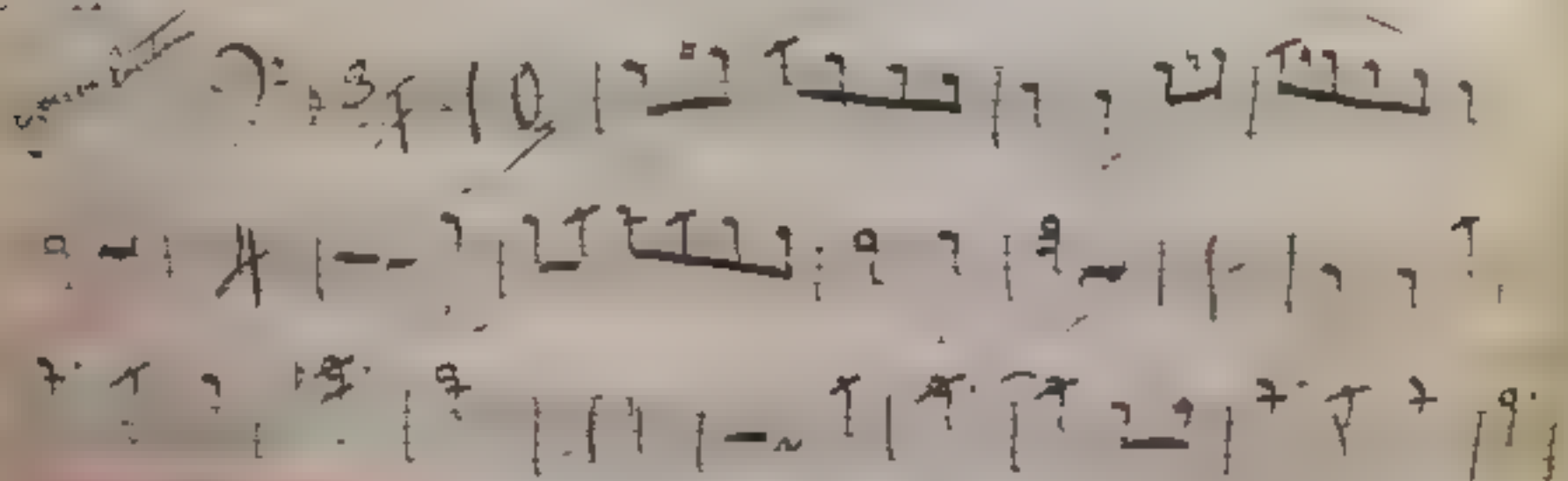
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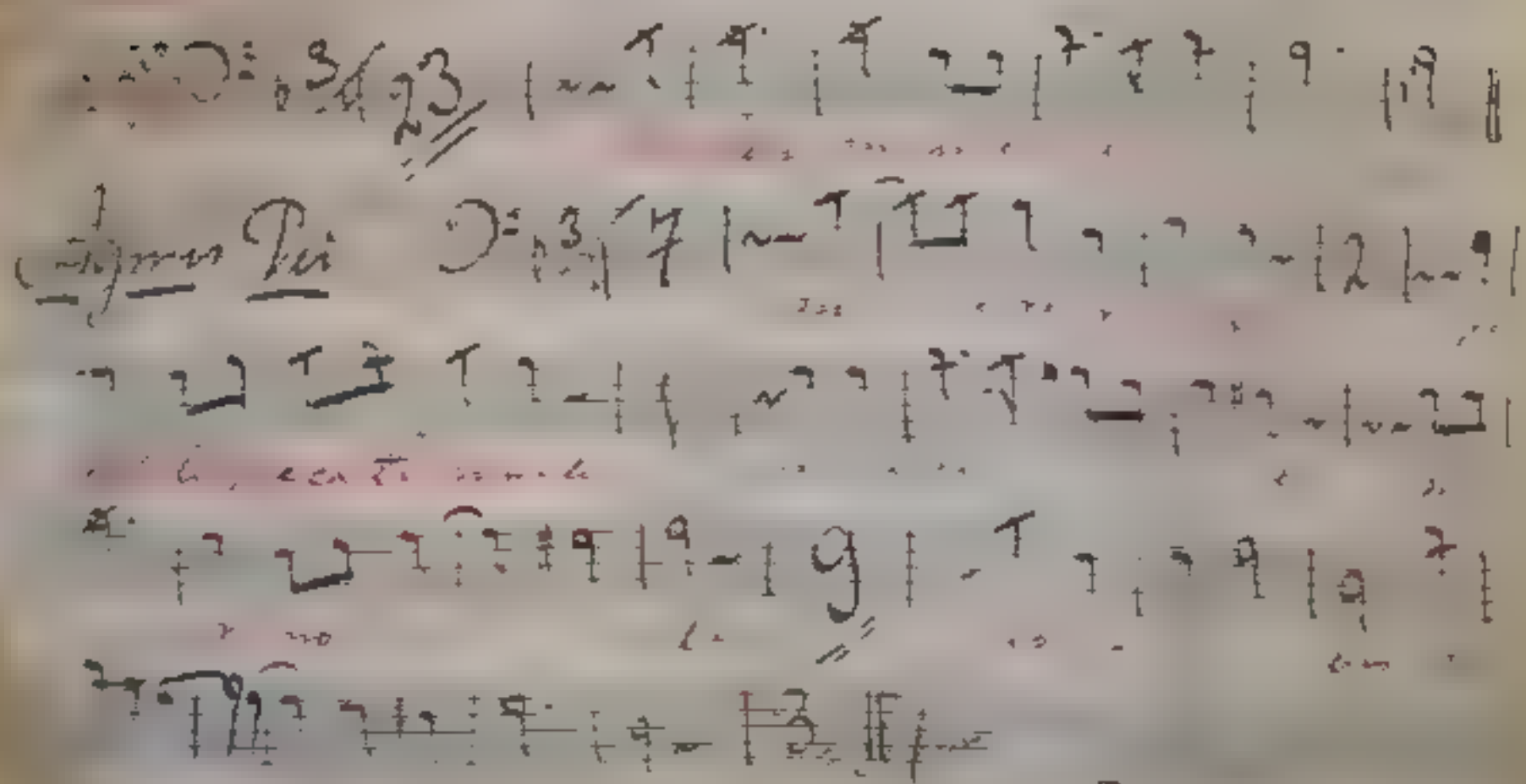
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Benedictus



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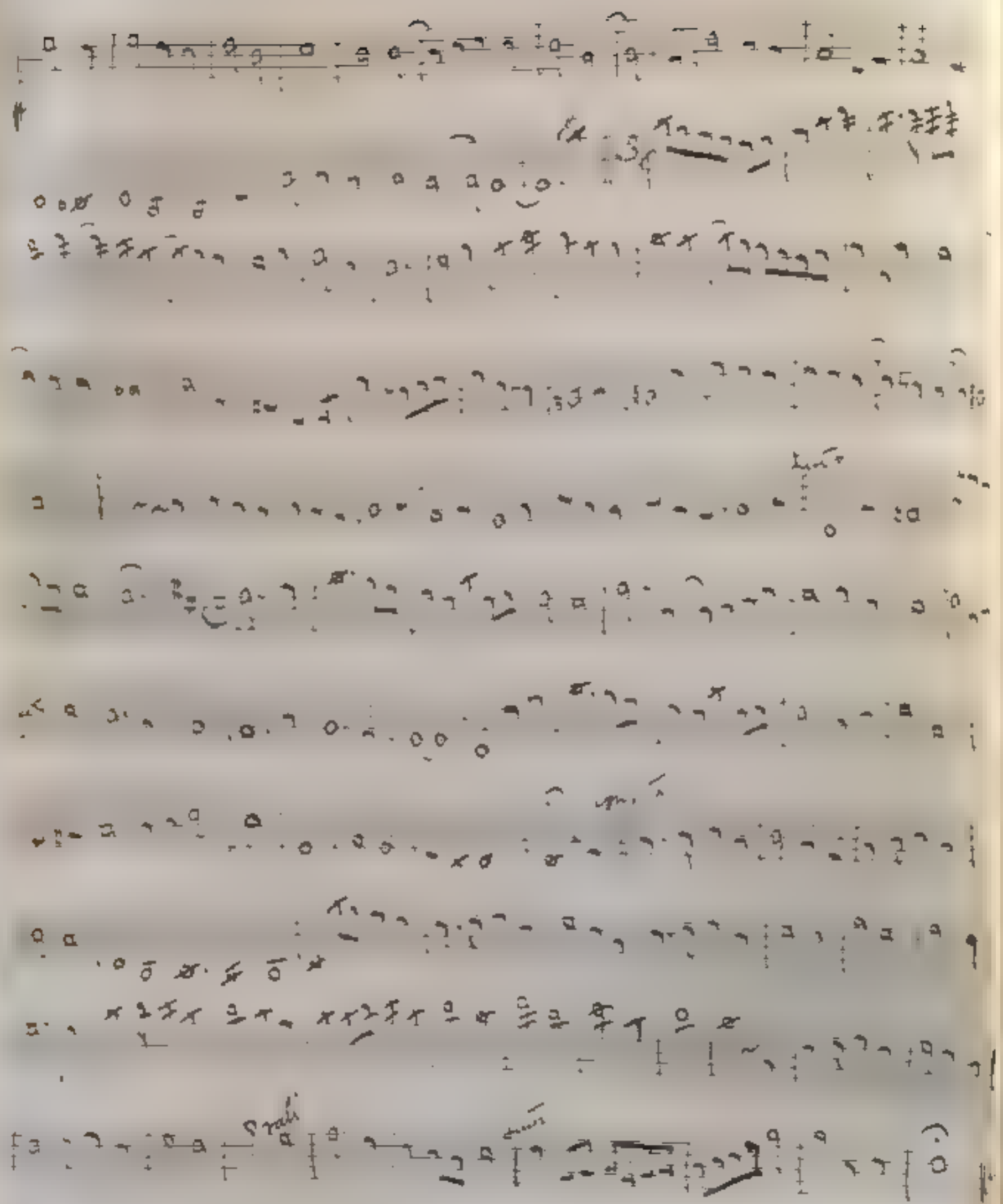
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*[Handwritten musical notation]*

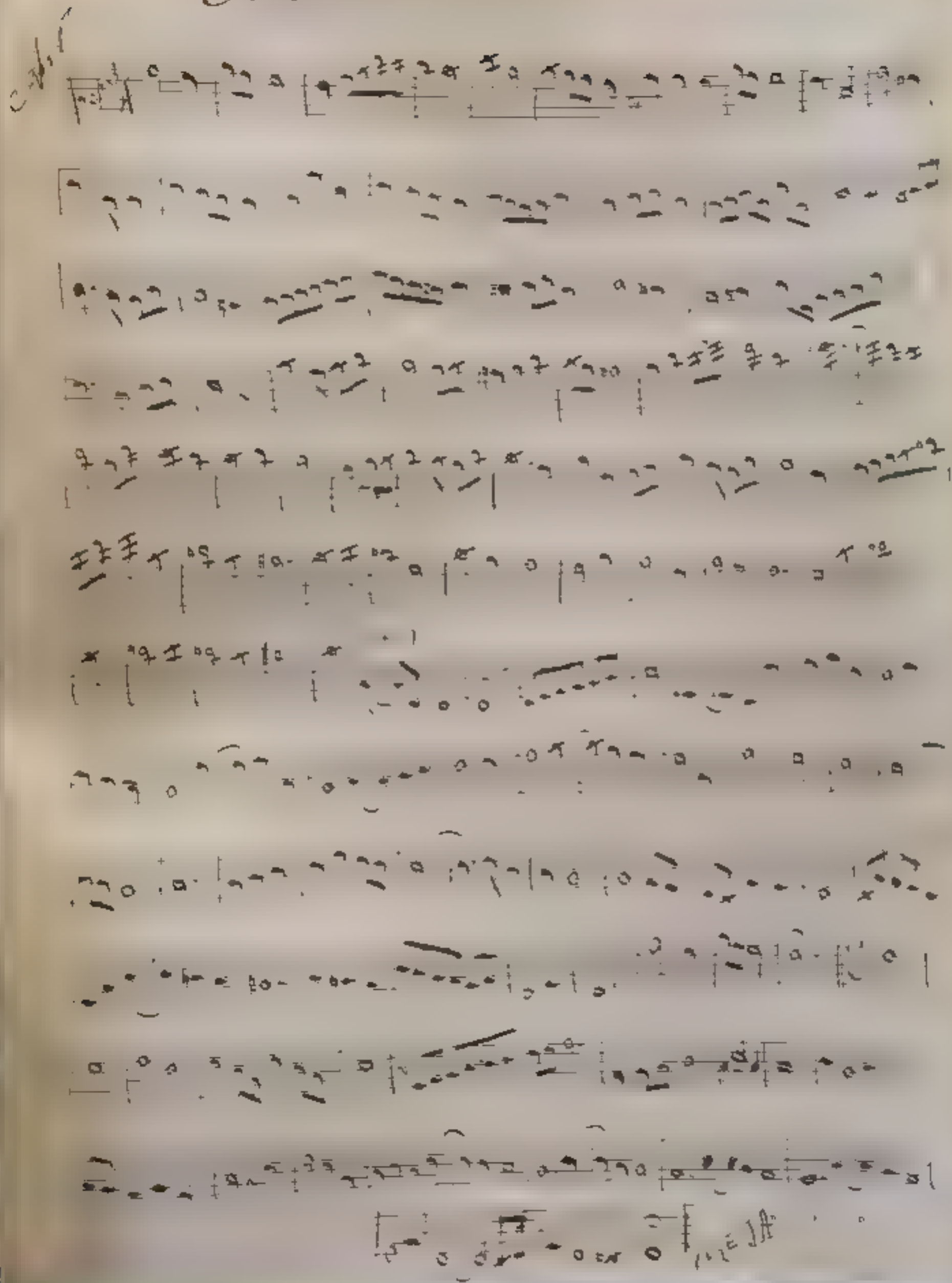
*[Handwritten musical notation]*

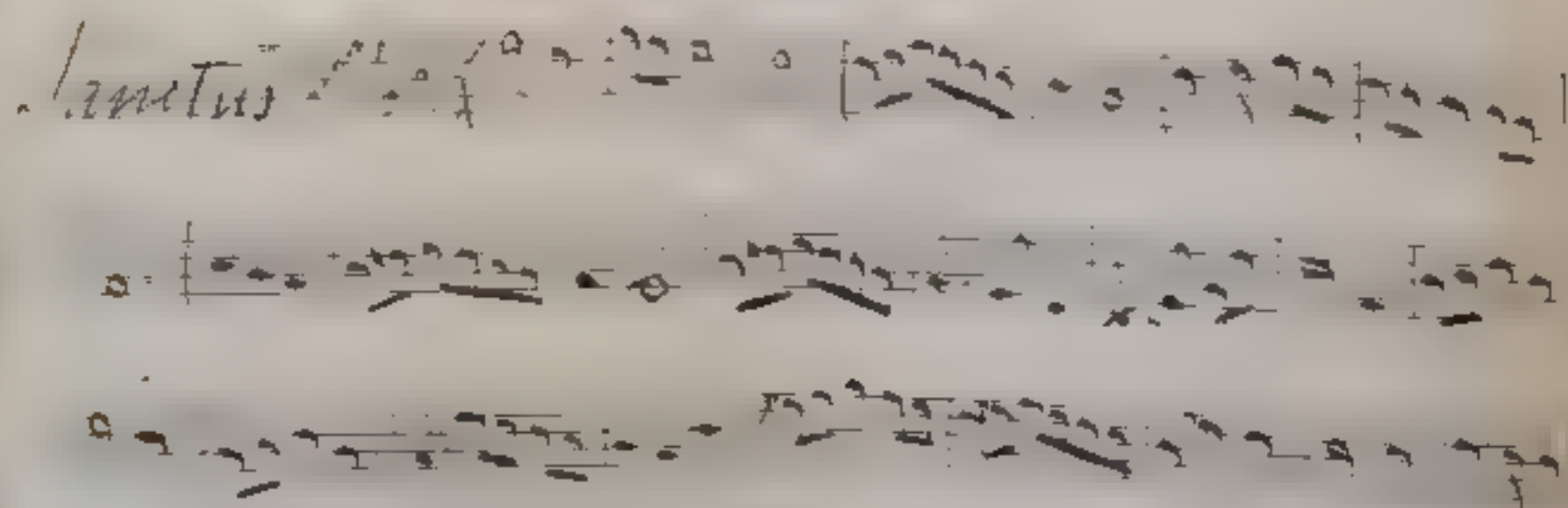
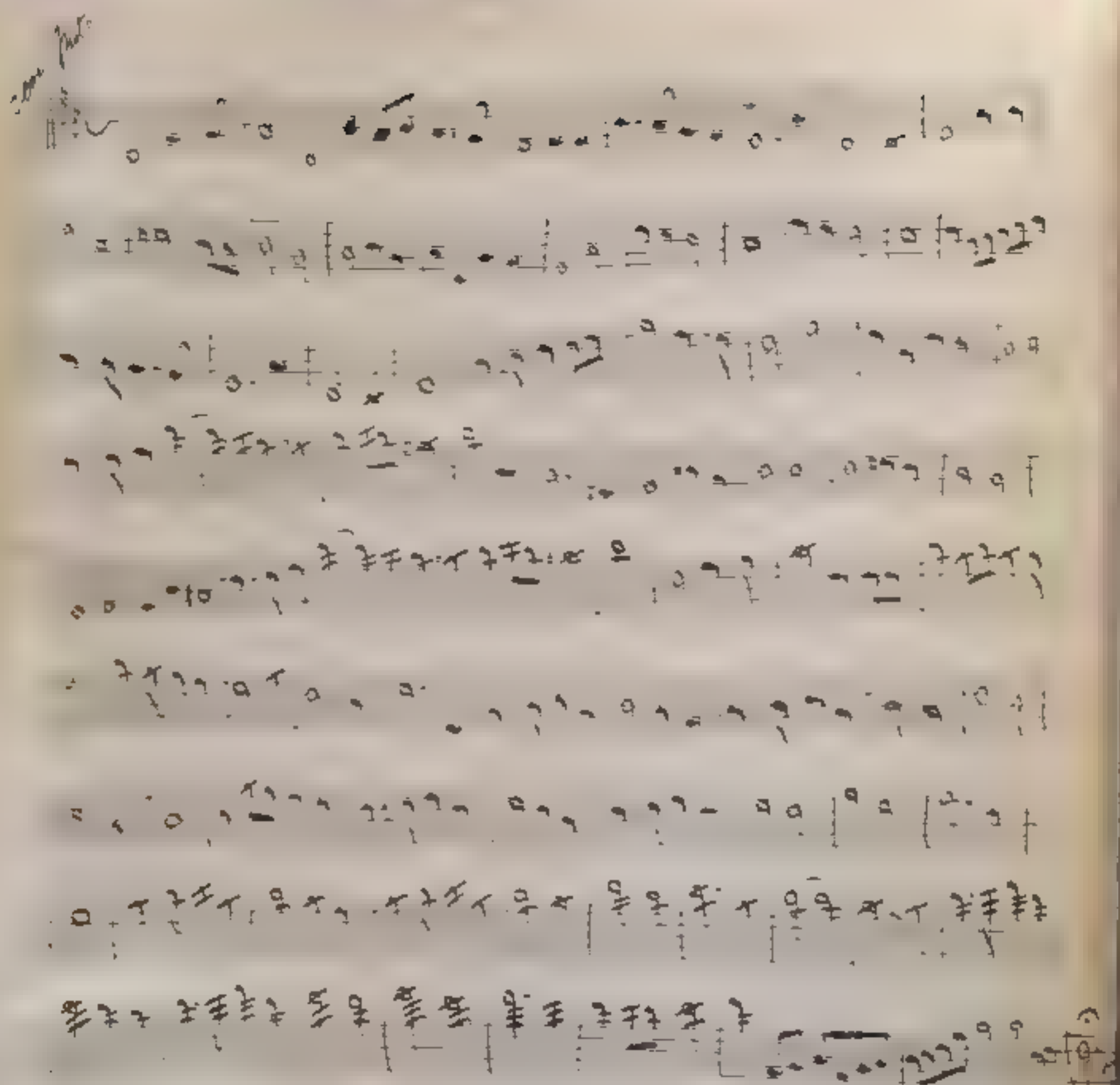


*Fin da [illegible] Credo*

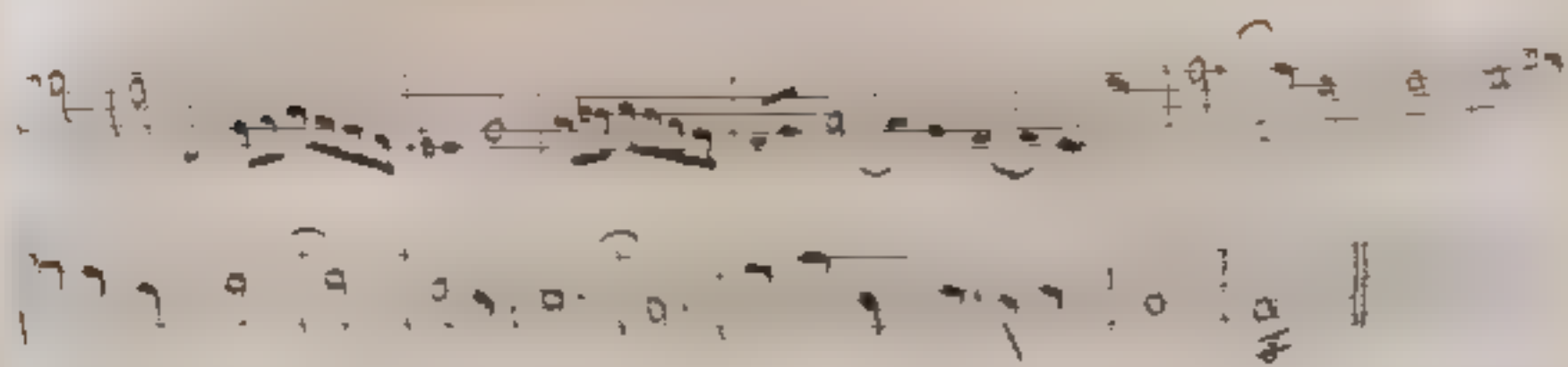


Credo -

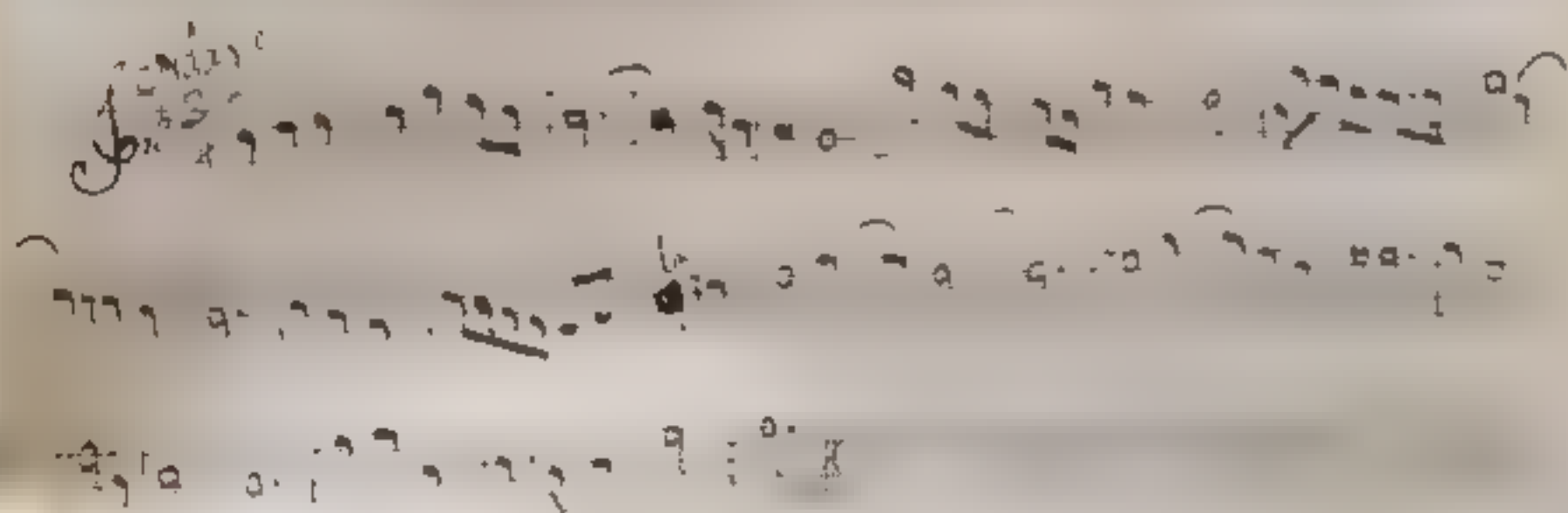




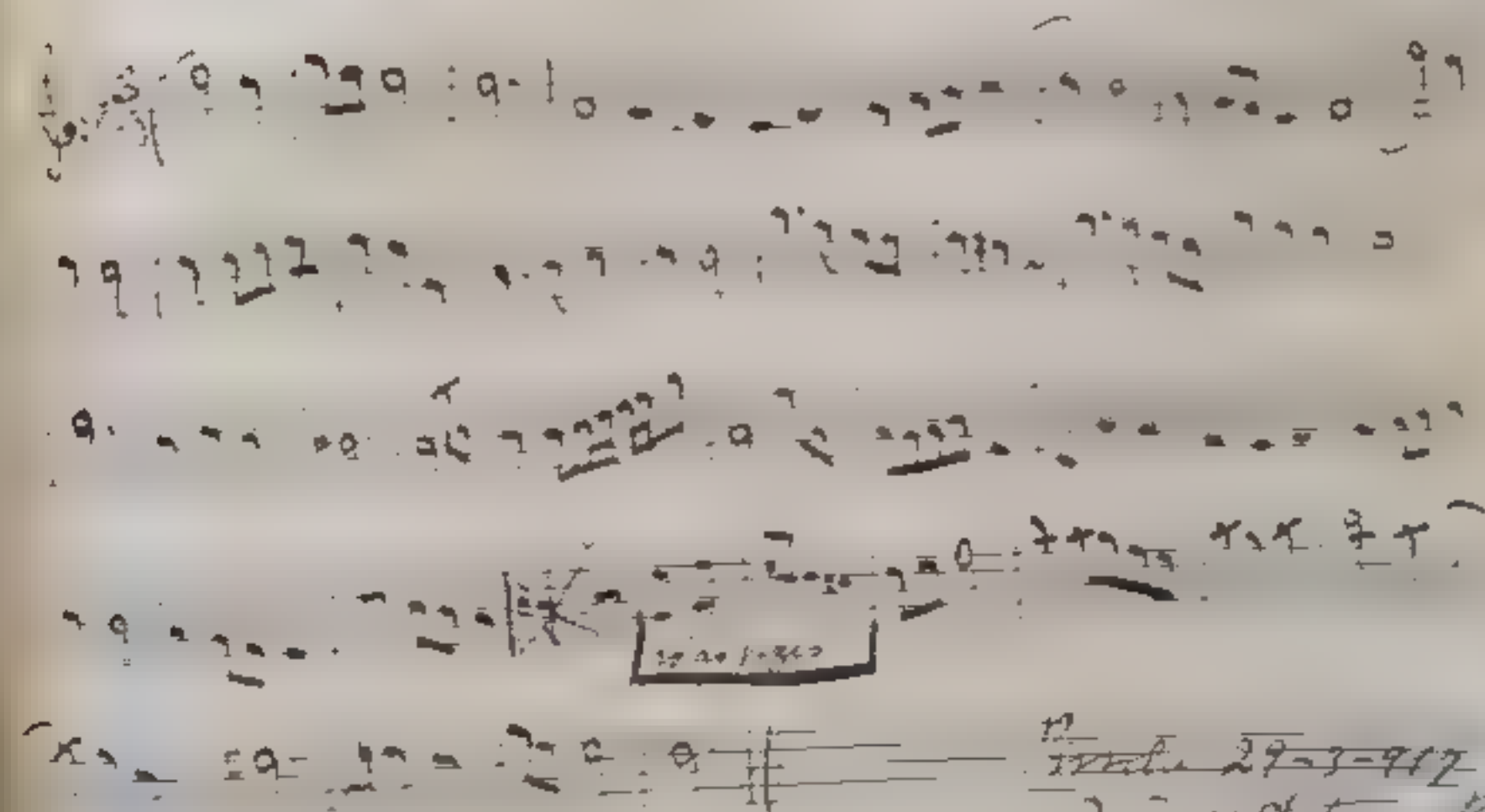




## BENEDICTUS



## AGNUS DEI



12  
12/12 29-3-917  
João C. Antunes, Lamego





2<sup>o</sup> Violino B. Musica Pontificale a Terza

*And.<sup>te</sup>*  
G: 3/4

Handwritten musical notation for the first system of the 2nd Violino B. part. The notation is written on ten staves, featuring a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The music includes various note values, rests, and bar lines, with some notes beamed together. The first staff begins with a treble clef and a 3/4 time signature, followed by a key signature of one sharp (F#). The notation continues across ten staves, with various note values and rests.

Gloria G: 3/4

Handwritten musical notation for the Gloria section. The notation is written on four staves, featuring a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The music includes various note values, rests, and bar lines, with some notes beamed together. The first staff begins with a treble clef and a 3/4 time signature, followed by a key signature of one sharp (F#). The notation continues across four staves, with various note values and rests.

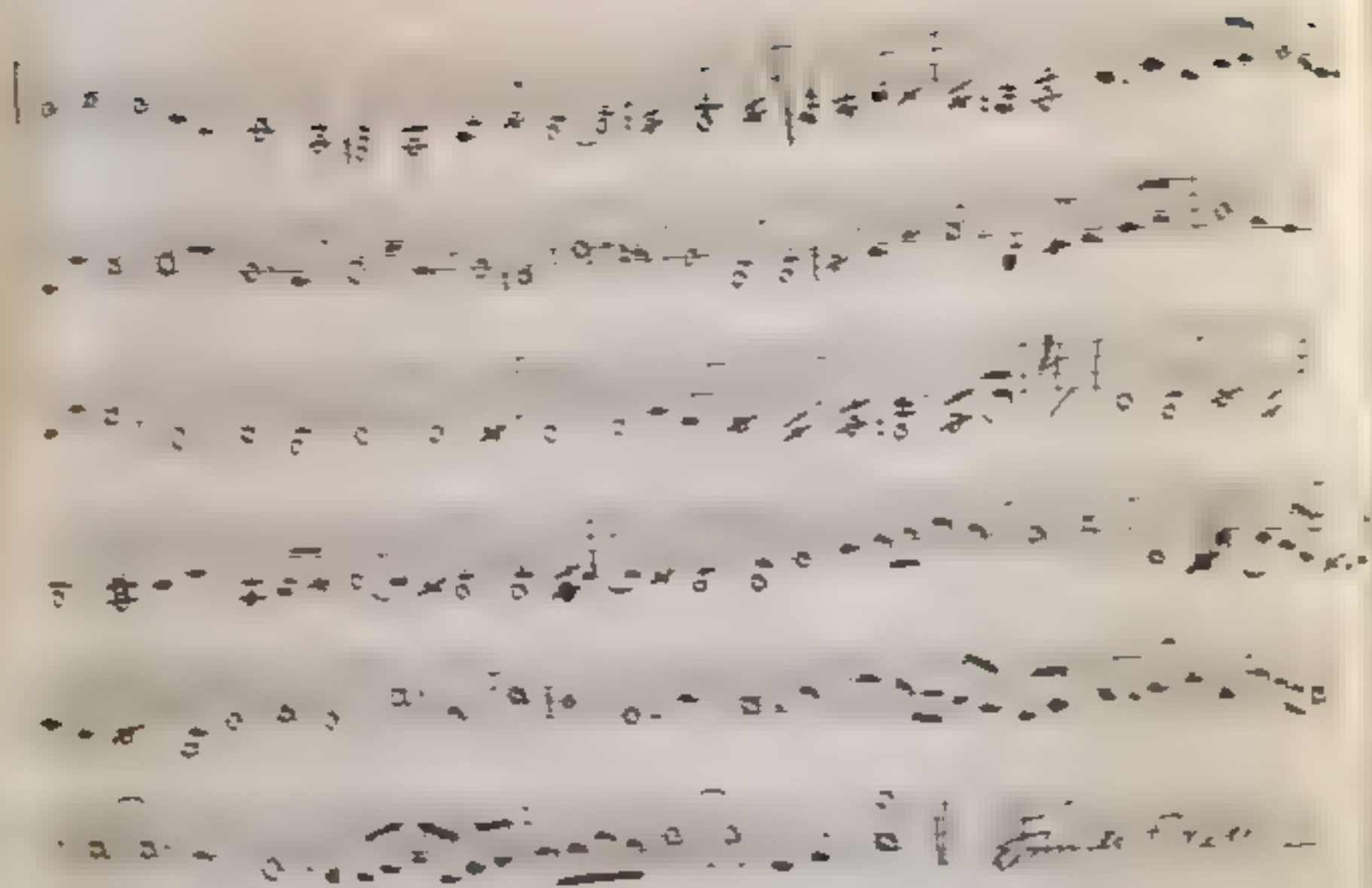
Handwritten musical score on a single page, featuring ten staves of music. The notation includes various note values (minims, crotchets, quavers), rests, and bar lines. The manuscript is written in dark ink on aged, slightly discolored paper. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense and characteristic of 18th or 19th-century manuscript notation. The final staff concludes with a double bar line and the word "Fine" written in cursive.



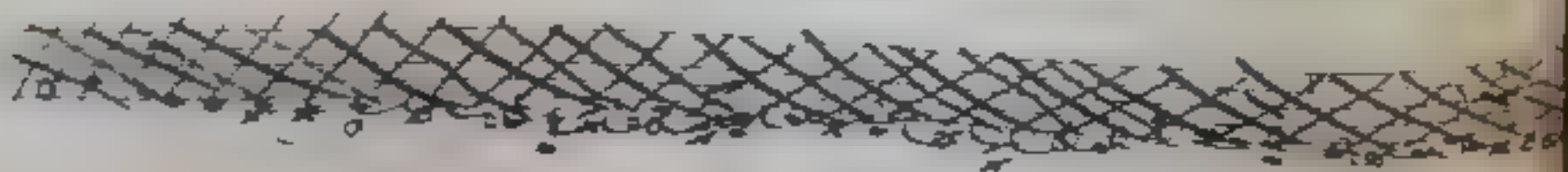
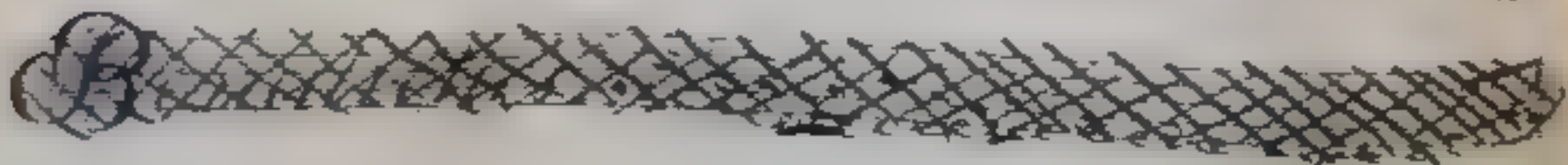
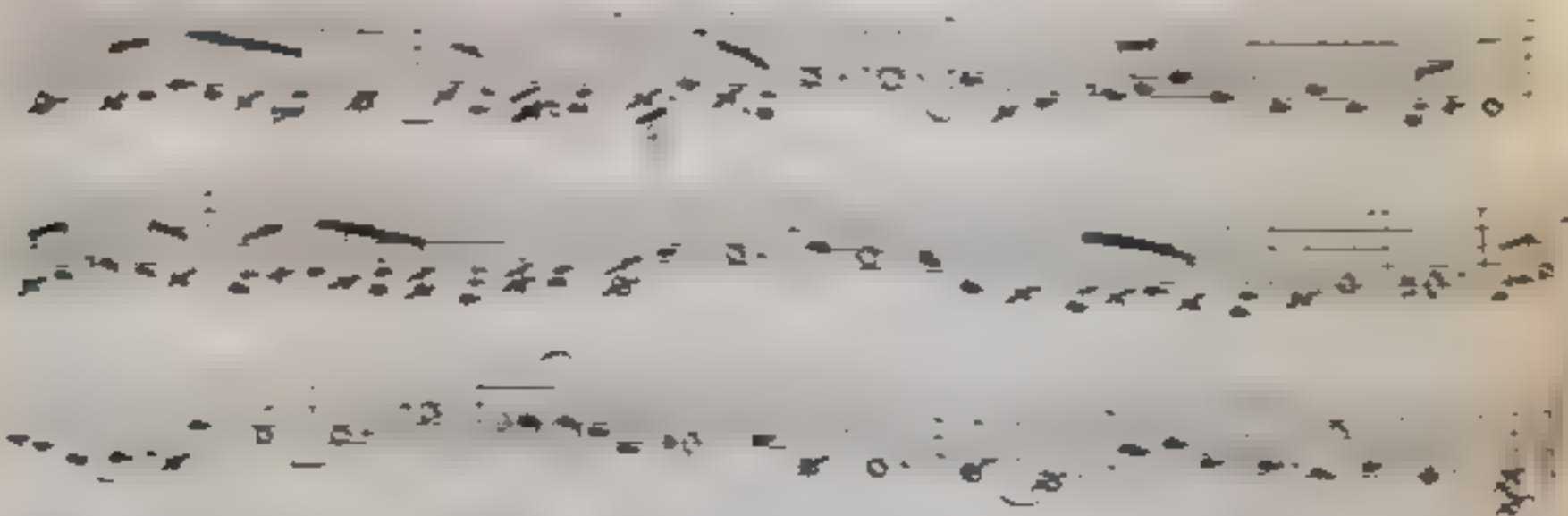
Handwritten musical notation on the left page, including staves and notes.

Handwritten musical notation on the right page, including staves and notes.

*fin de l'œuvre*



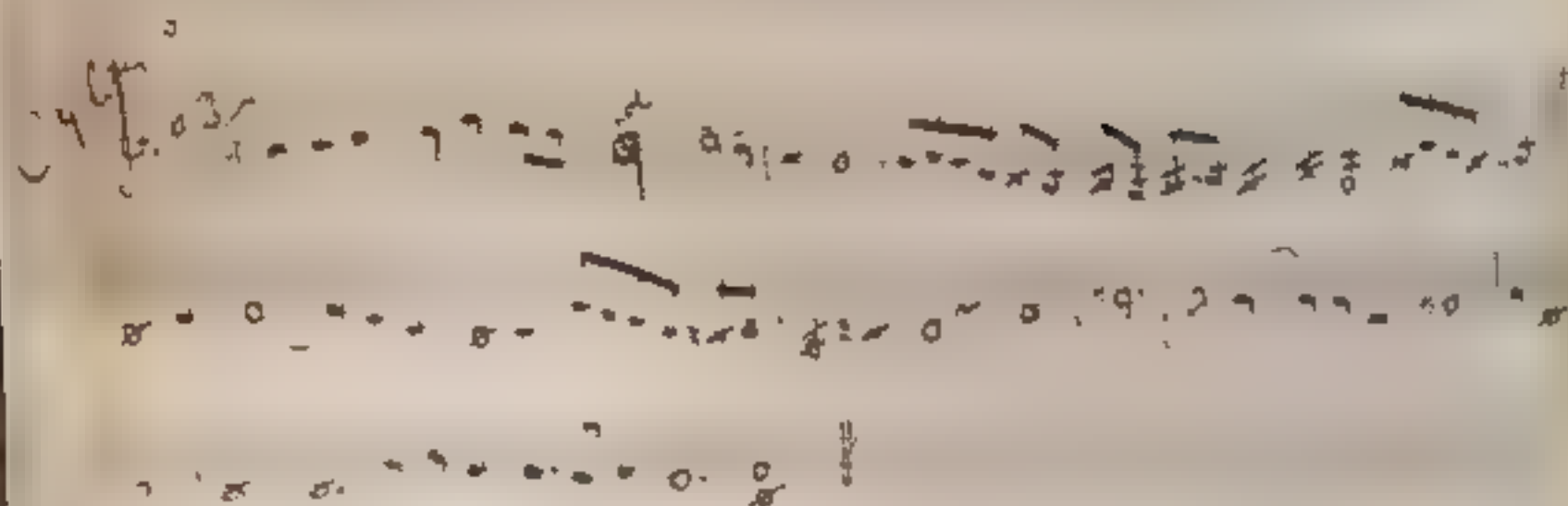
*Sanctus*



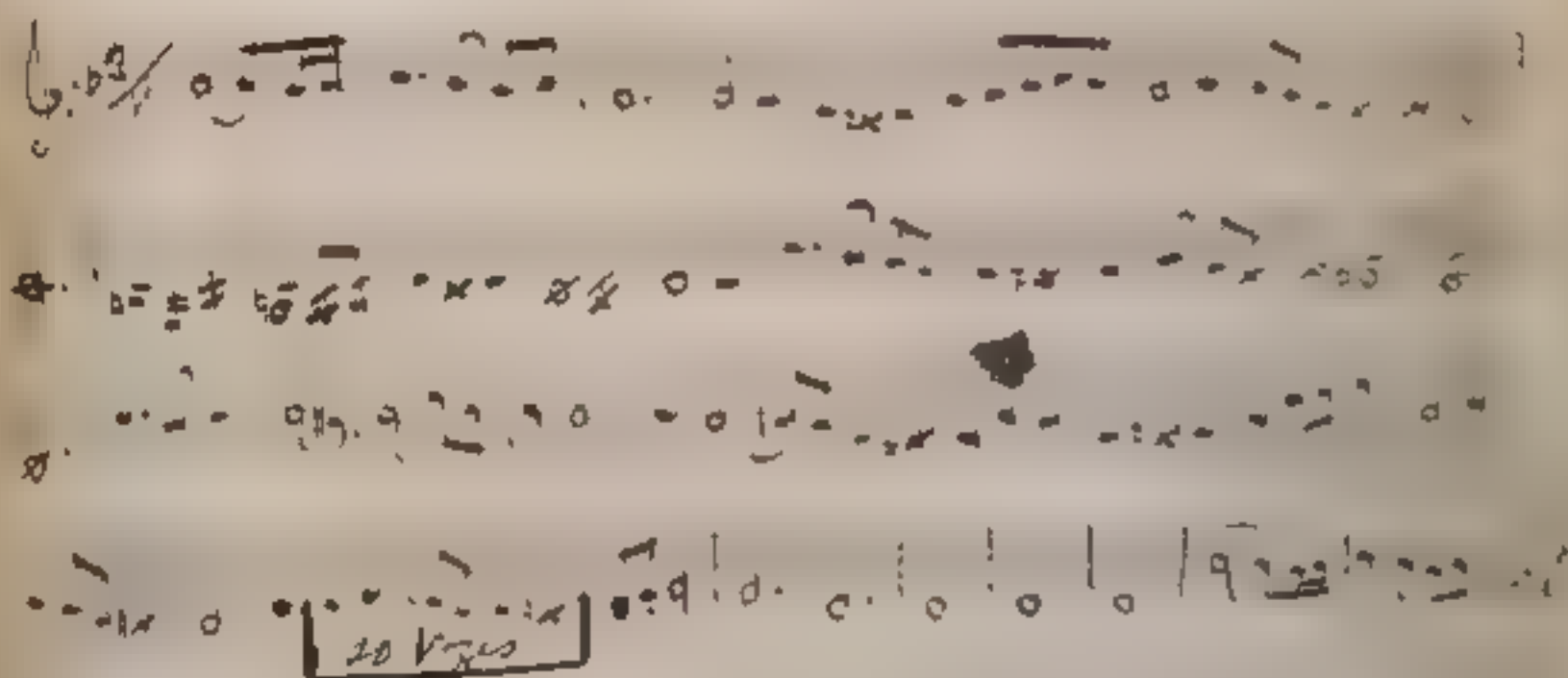


Benedictus

2  
no. 1. 1845



Agnus Dei



+

2. Sym. Per



Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff, featuring the word *Gloria* written in a larger, stylized script.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff, ending with the word *VIBE* written in capital letters.

Handwritten musical notation on a single page, featuring ten staves of music. The notation is written in a cursive, handwritten style, likely representing a musical score. The staves are arranged vertically, and the notation includes various notes, rests, and bar lines. The paper is aged and slightly discolored.

Handwritten musical notation on the adjacent page, continuing the musical score. The notation is similar to the one on the left page, featuring notes, rests, and bar lines. The page is also aged and slightly discolored.



Choral

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on eight staves, featuring various note values and bar lines.

Sanctus

Handwritten musical notation on four staves, continuing the musical piece.



# Benedictus

Andante

Handwritten musical notation for the first line of the Benedictus.

Handwritten musical notation for the second line of the Benedictus.

Handwritten musical notation for the third line of the Benedictus.

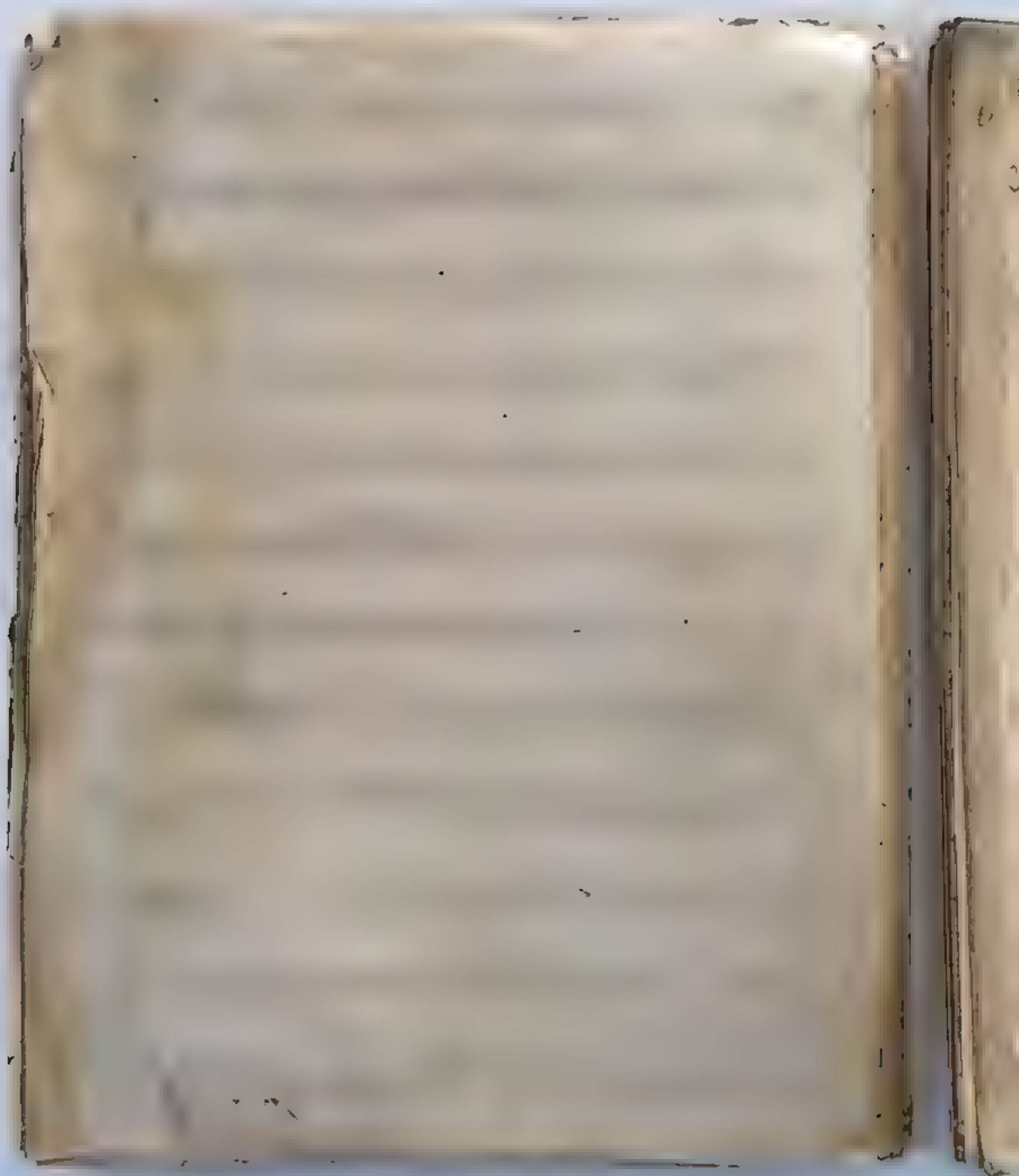
# Agnus Dei

Handwritten musical notation for the first line of the Agnus Dei.

Handwritten musical notation for the second line of the Agnus Dei.

Handwritten musical notation for the third line of the Agnus Dei.

Handwritten musical notation for the fourth line of the Agnus Dei.





Missa Pontifical de Jeroz.

Handwritten musical notation on a single staff, beginning with a treble clef and a key signature of one sharp (F#).

Handwritten musical notation on a single staff, continuing the melody.

Handwritten musical notation on a single staff, continuing the melody.

Handwritten musical notation on a single staff, continuing the melody.

Handwritten musical notation on a single staff, continuing the melody.

Handwritten musical notation on a single staff, continuing the melody.

Handwritten musical notation on a single staff, continuing the melody.

Handwritten musical notation on a single staff, continuing the melody.

Handwritten musical notation on a single staff, continuing the melody.

Gloria Handwritten musical notation on a single staff, beginning with a treble clef and a key signature of one sharp (F#).

Handwritten musical notation on a single staff, continuing the melody.

Handwritten musical notation on a single staff, continuing the melody. The notation includes a large, stylized '7' or similar symbol.



# Credo

Handwritten musical notation on a single staff, beginning with a treble clef and a key signature of one sharp (F#).

Handwritten musical notation on a single staff, continuing the melody.

Handwritten musical notation on a single staff, continuing the melody.

Handwritten musical notation on a single staff, continuing the melody.

Handwritten musical notation on a single staff, continuing the melody.

Handwritten musical notation on a single staff, continuing the melody.

Handwritten musical notation on a single staff, continuing the melody.

Handwritten musical notation on a single staff, continuing the melody.

Handwritten musical notation on a single staff, continuing the melody.

Handwritten musical notation on a single staff, continuing the melody.

Handwritten musical notation on a single staff, continuing the melody.

Handwritten musical notation on a single staff, continuing the melody.



Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.


*Sanctus* Handwritten musical notation on a five-line staff.

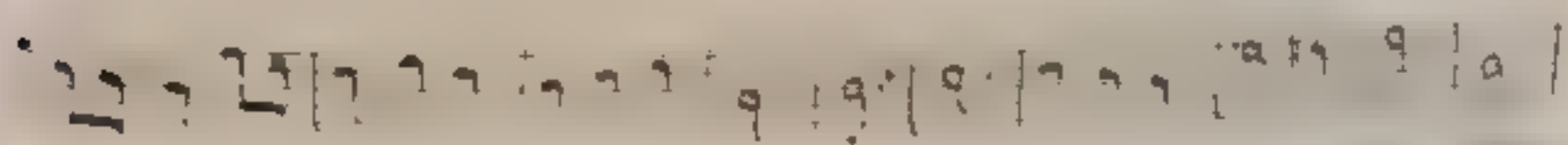
Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

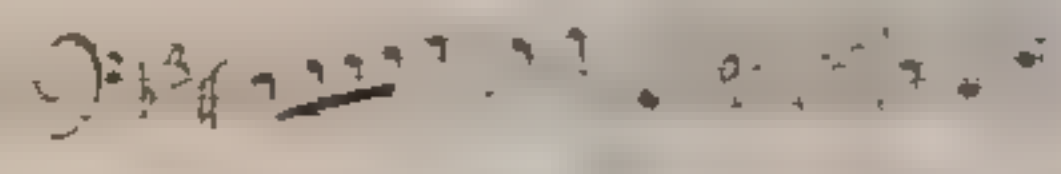
Handwritten musical notation on a five-line staff.

Handwritten text at the bottom right of the page.


*Benedictus* <sup>1.º</sup> 

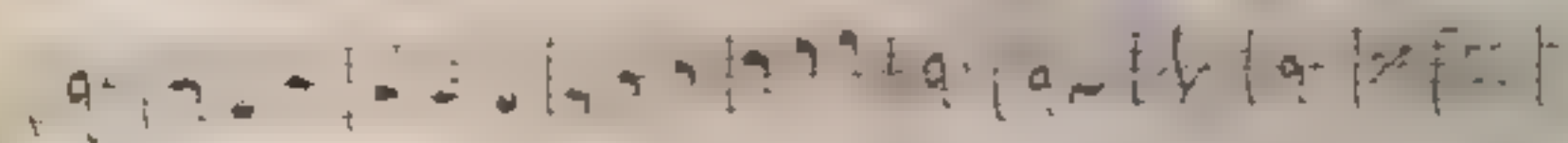


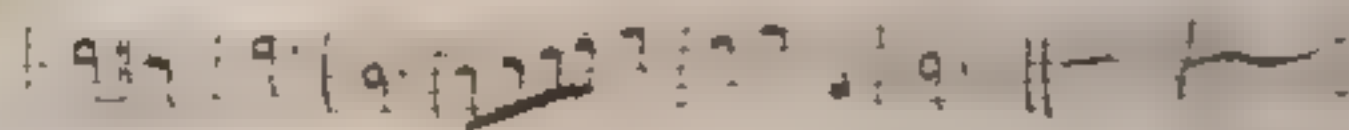


*Agnus Dei* 

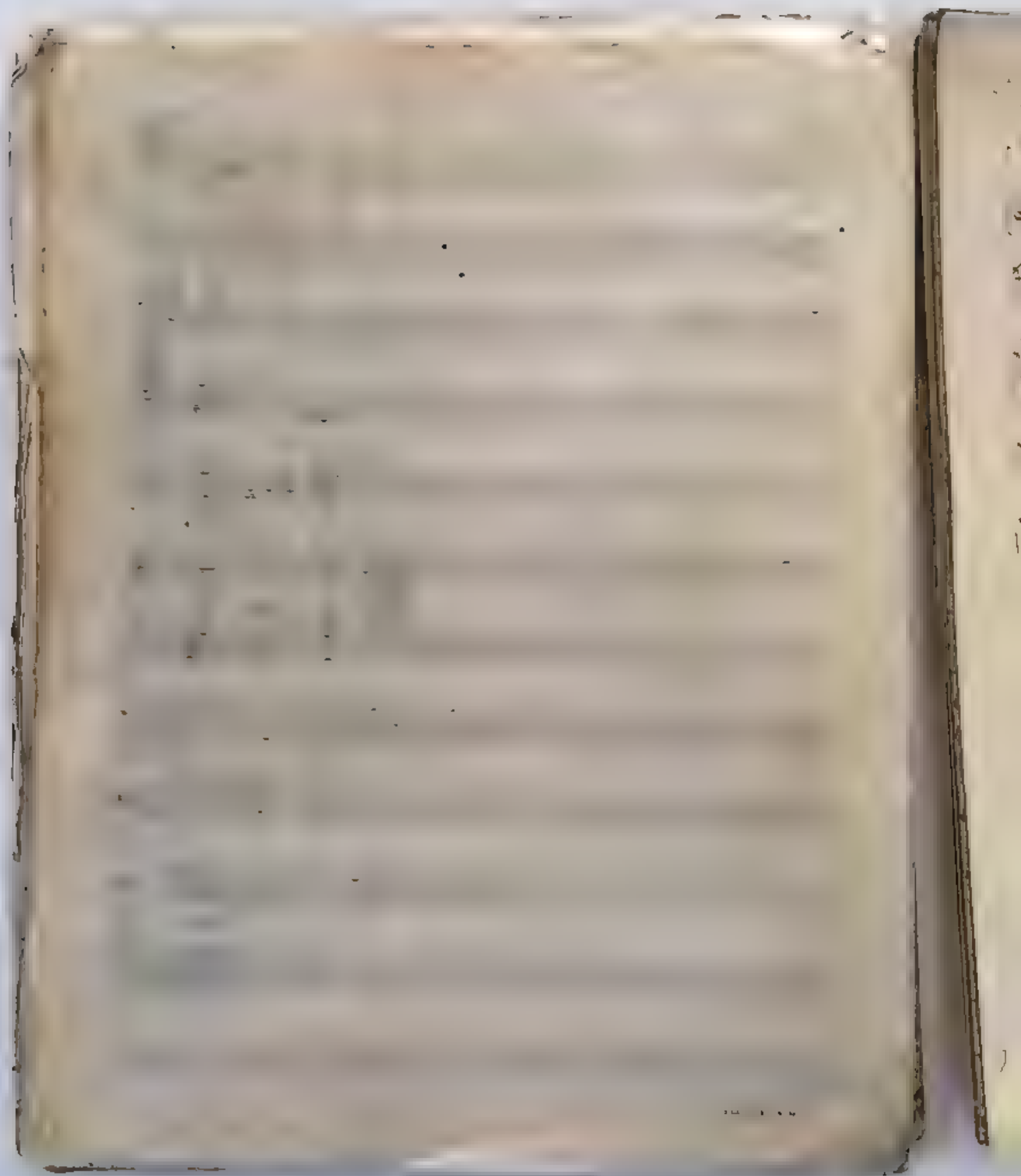






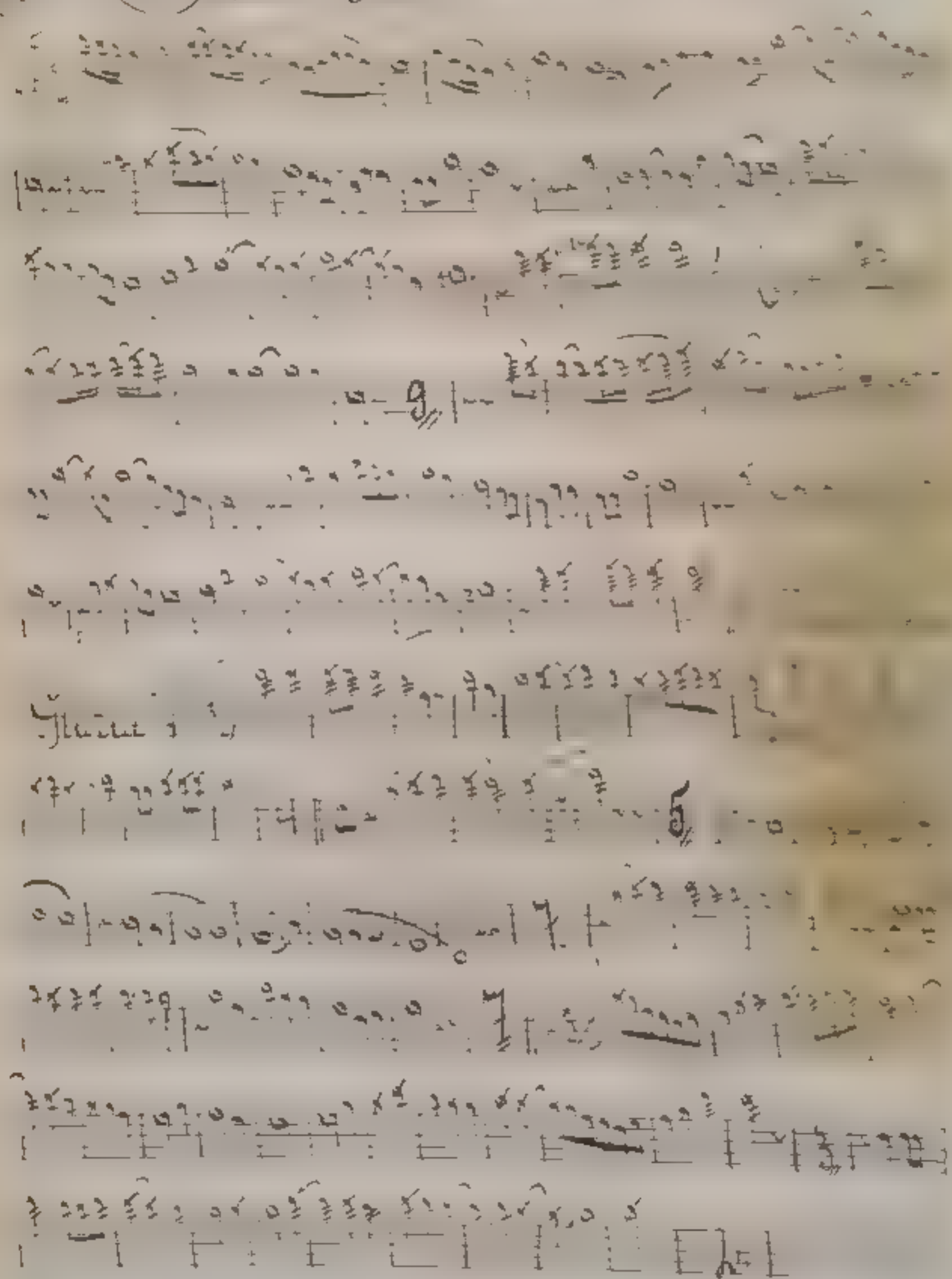


*Feita 11 de Abril de 1916*  
*Portugal a João Baptista Pereira*





Missa Pontificale



Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff, featuring various note values and rests.

Chorus

Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on ten staves, featuring various notes, rests, and bar lines.

Sanctus

Handwritten musical notation on two staves, continuing the piece.



Handwritten musical notation on two staves.

Benedictus

Agnus Dei


Handwritten musical notation on a staff.

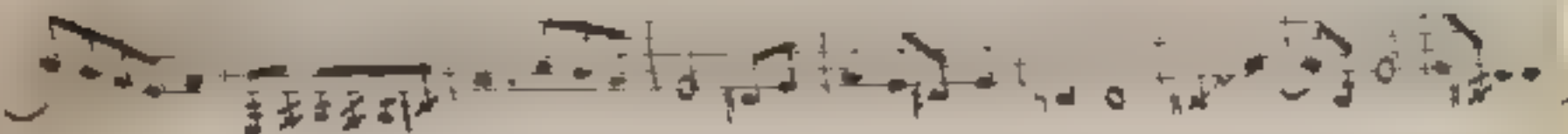
Handwritten musical notation on a staff.

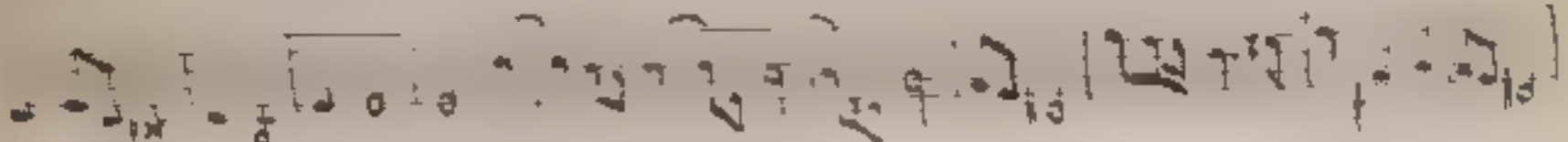
Fine Gracia

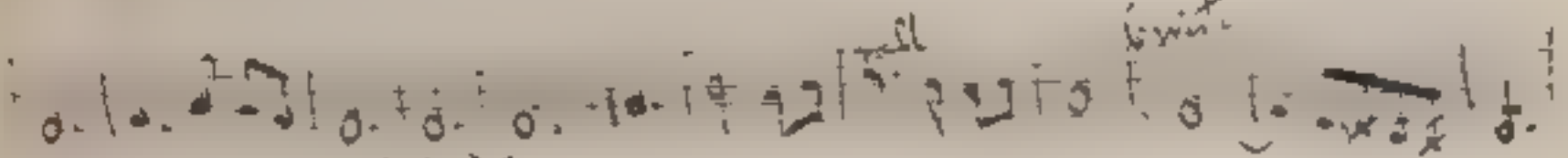
Finda 1-7-116  
Joa Antone Romao

1<sup>a</sup> Clarinett solo *Omnia Pontifical de L. Peroni*


*Lyra* 



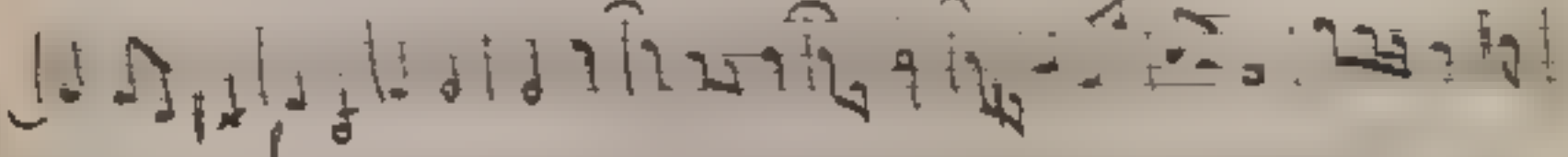


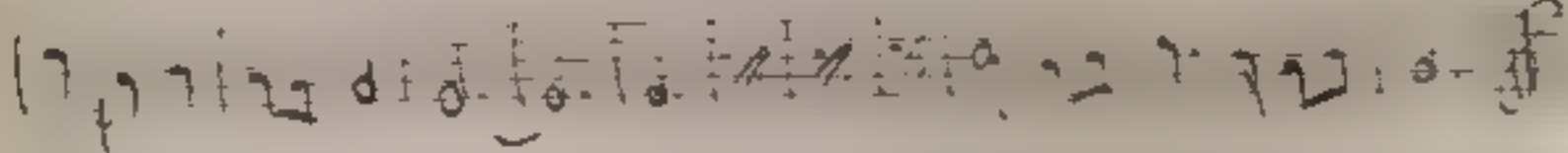





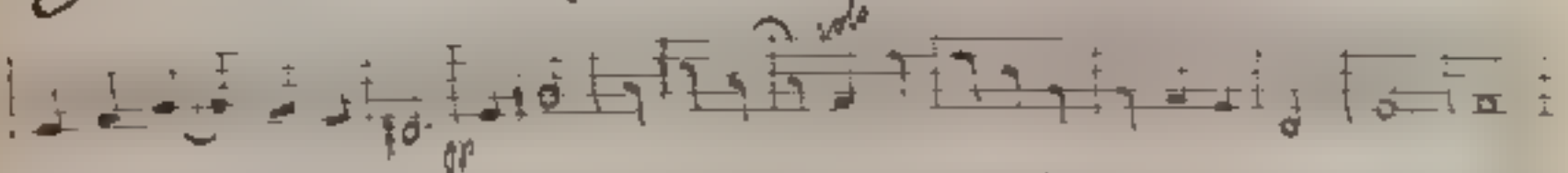









*Gloria* 





Handwritten musical notation on a page from an old manuscript. The notation consists of approximately 12 staves of music, written in a style characteristic of early printed music. The notes are represented by various symbols, including circles, vertical lines, and horizontal lines, indicating pitch and rhythm. The manuscript is written in a dark ink on aged, slightly yellowed paper. The notation is arranged in a single column, with each staff containing a line of music. The overall appearance is that of a historical musical score or a collection of songs.



Cruc

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various note values, rests, and bar lines.

Handwritten musical notation on a five-line staff, continuing the piece with various note values and rests.

Handwritten musical notation on a five-line staff, continuing the piece with various note values and rests.

Handwritten musical notation on a five-line staff, continuing the piece with various note values and rests.

Handwritten musical notation on a five-line staff, continuing the piece with various note values and rests.

Handwritten musical notation on a five-line staff, continuing the piece with various note values and rests.

Handwritten musical notation on a five-line staff, continuing the piece with various note values and rests.

Handwritten musical notation on a five-line staff, continuing the piece with various note values and rests.

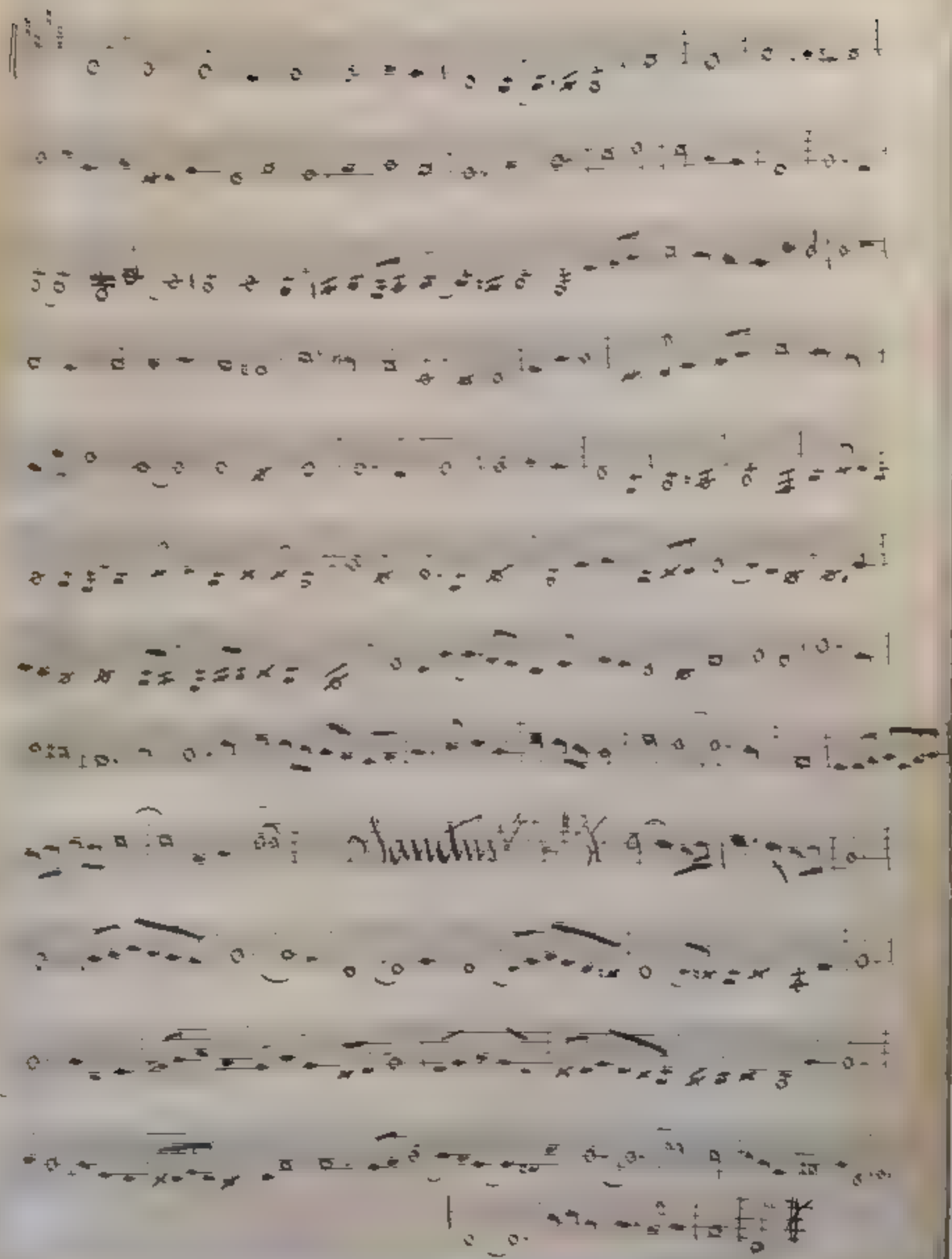
Handwritten musical notation on a five-line staff, continuing the piece with various note values and rests.

Handwritten musical notation on a five-line staff, continuing the piece with various note values and rests.

Handwritten musical notation on a five-line staff, continuing the piece with various note values and rests.

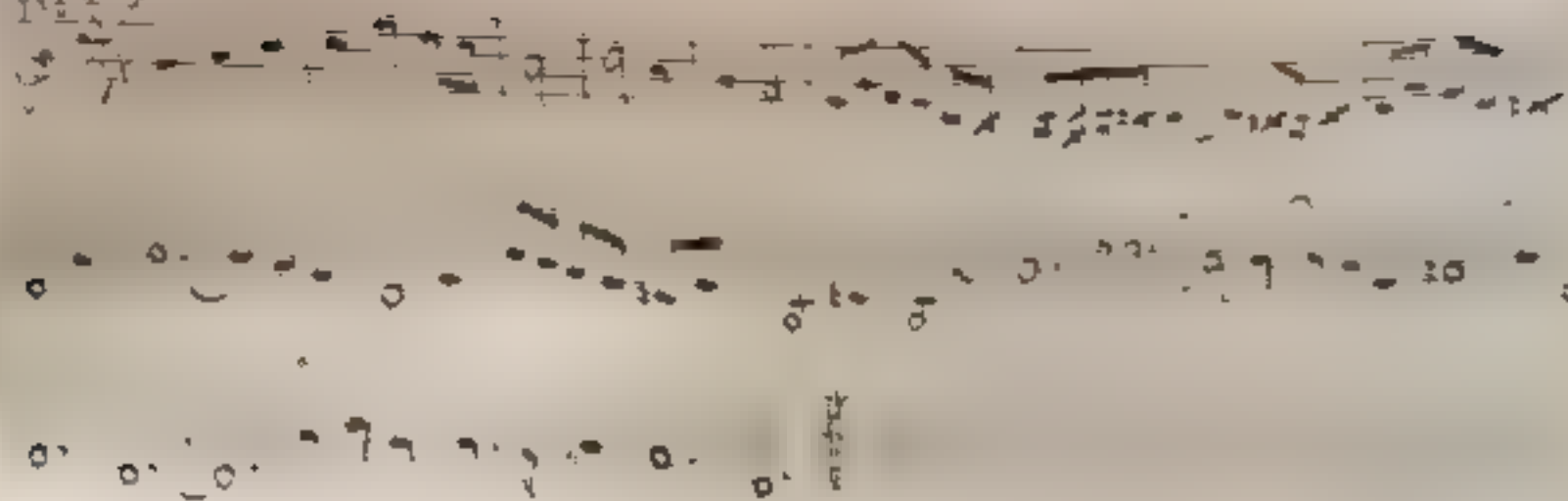
Handwritten musical notation on a five-line staff, continuing the piece with various note values and rests.

Handwritten musical notation on a five-line staff, continuing the piece with various note values and rests.

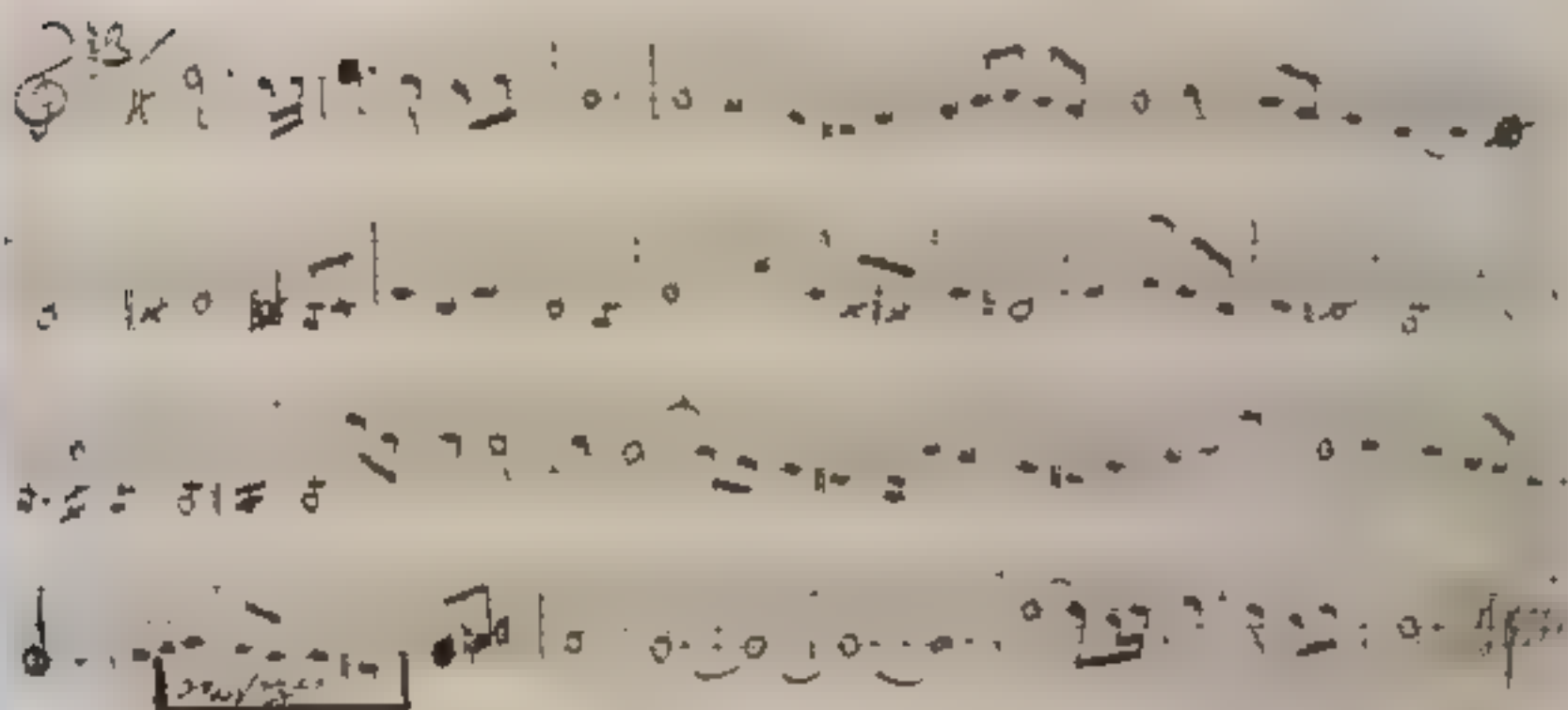


# Benedictus

*Adagio*



# Agnus Dei



Pinda, 2.ª Abril de 1913  
João Antonio Romão





2  
Shirley

2<sup>a</sup> Clarineta  
Missa Pontifical 16<sup>a</sup> Jaroni

Handwritten musical notation for the first system, consisting of eight staves. The notation includes various musical symbols such as notes, rests, and clefs, written in a cursive style.

Gloria

Handwritten musical notation for the second system, consisting of five staves. The notation includes various musical symbols such as notes, rests, and clefs, written in a cursive style.

Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff, featuring various note values and rests.

VIRE

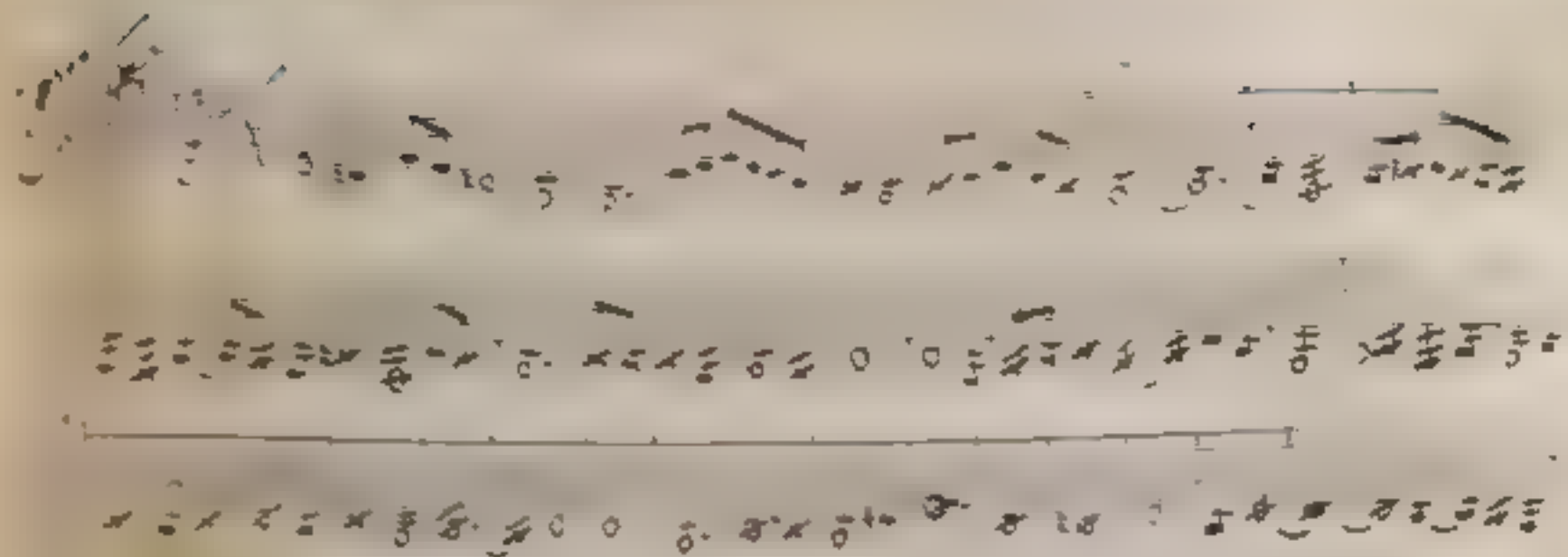


Handwritten musical notation on a page from a manuscript. The notation consists of approximately 12 staves of music, written in a cursive, historical style. The notes are small circles, often with stems, and are arranged in a way that suggests a specific melodic line. The ink is dark, and the paper shows signs of age and wear.

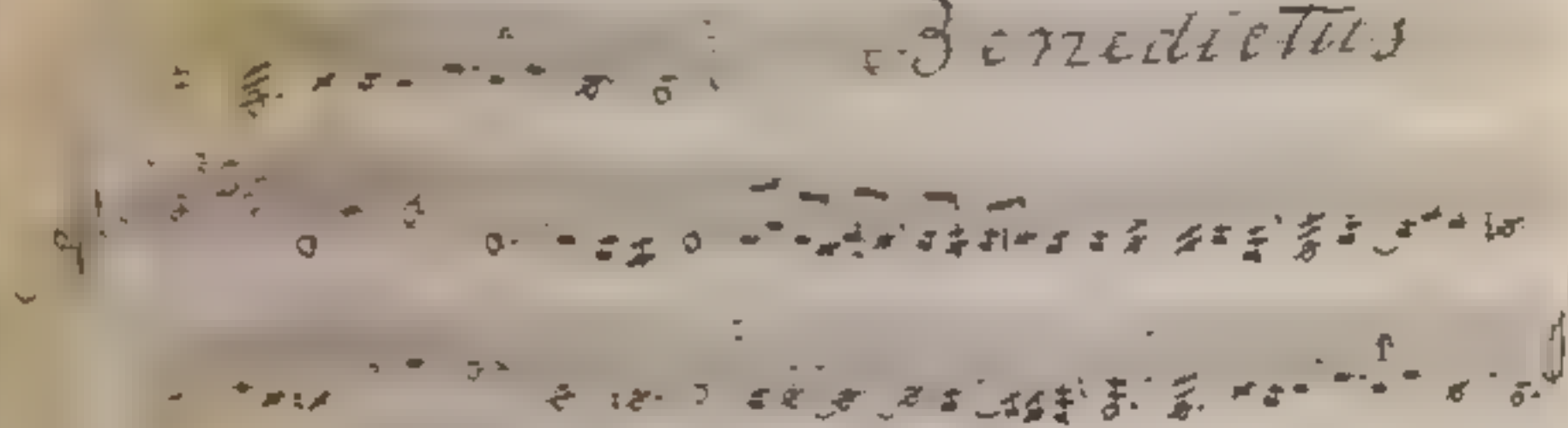
31

F

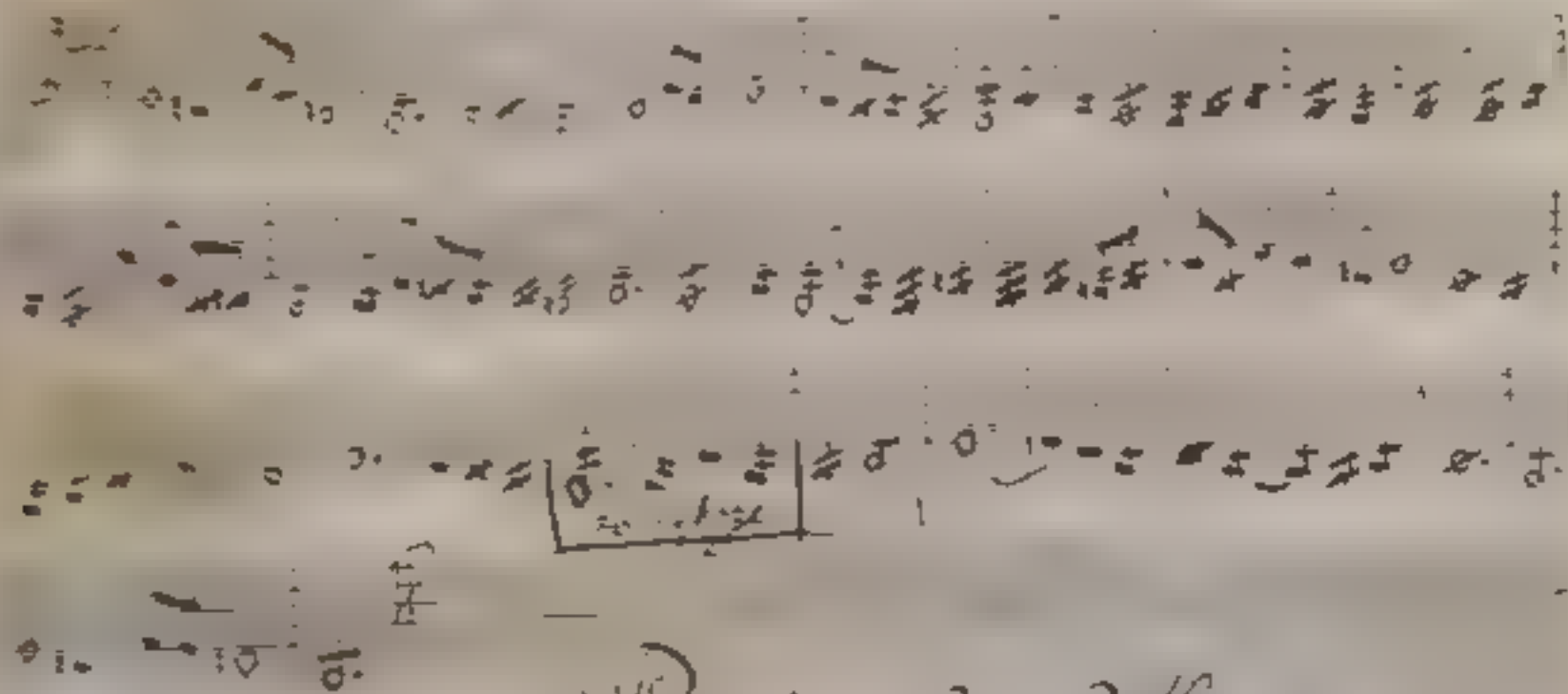
Sanctus



Benedictus



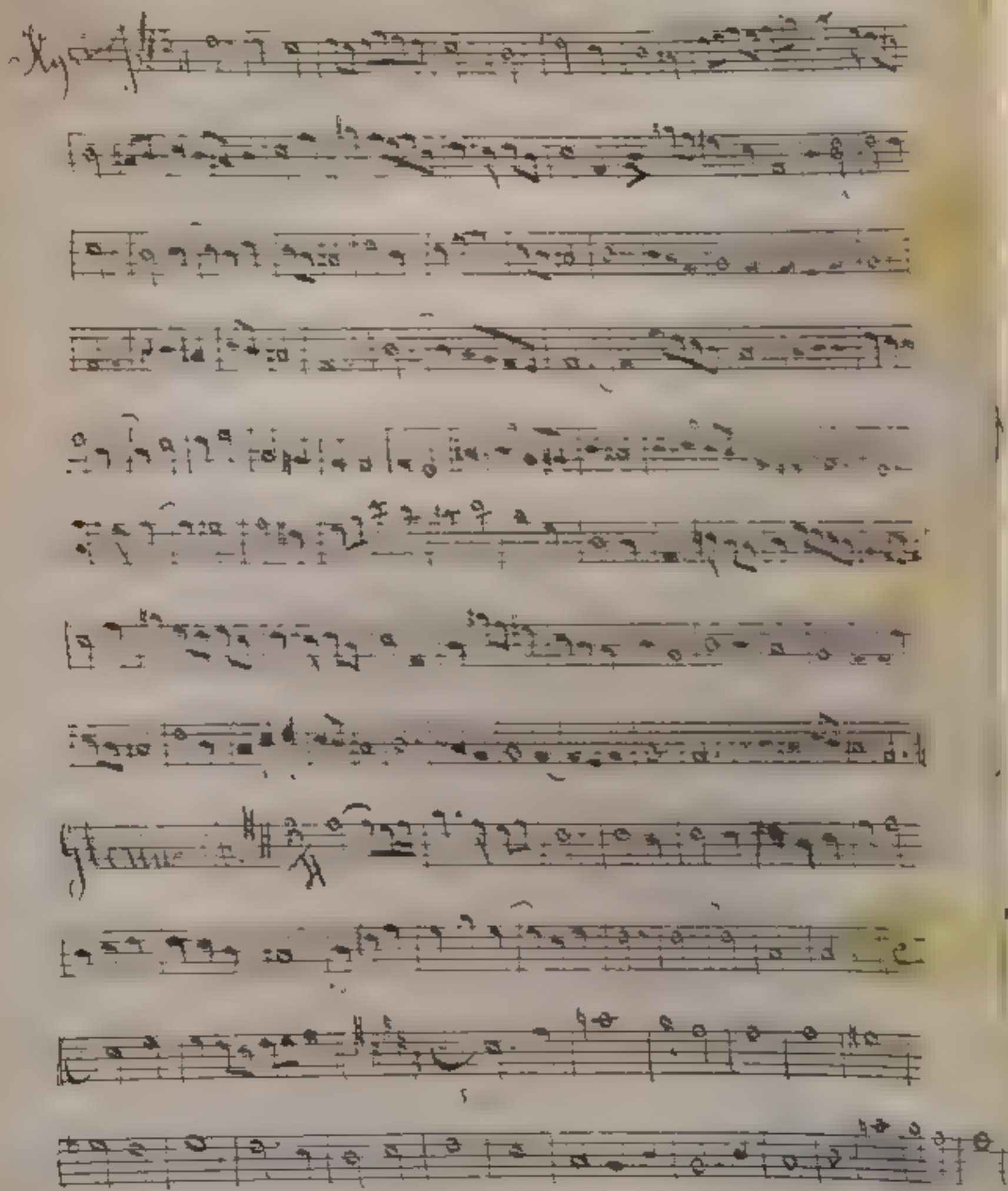
Agnus Dei



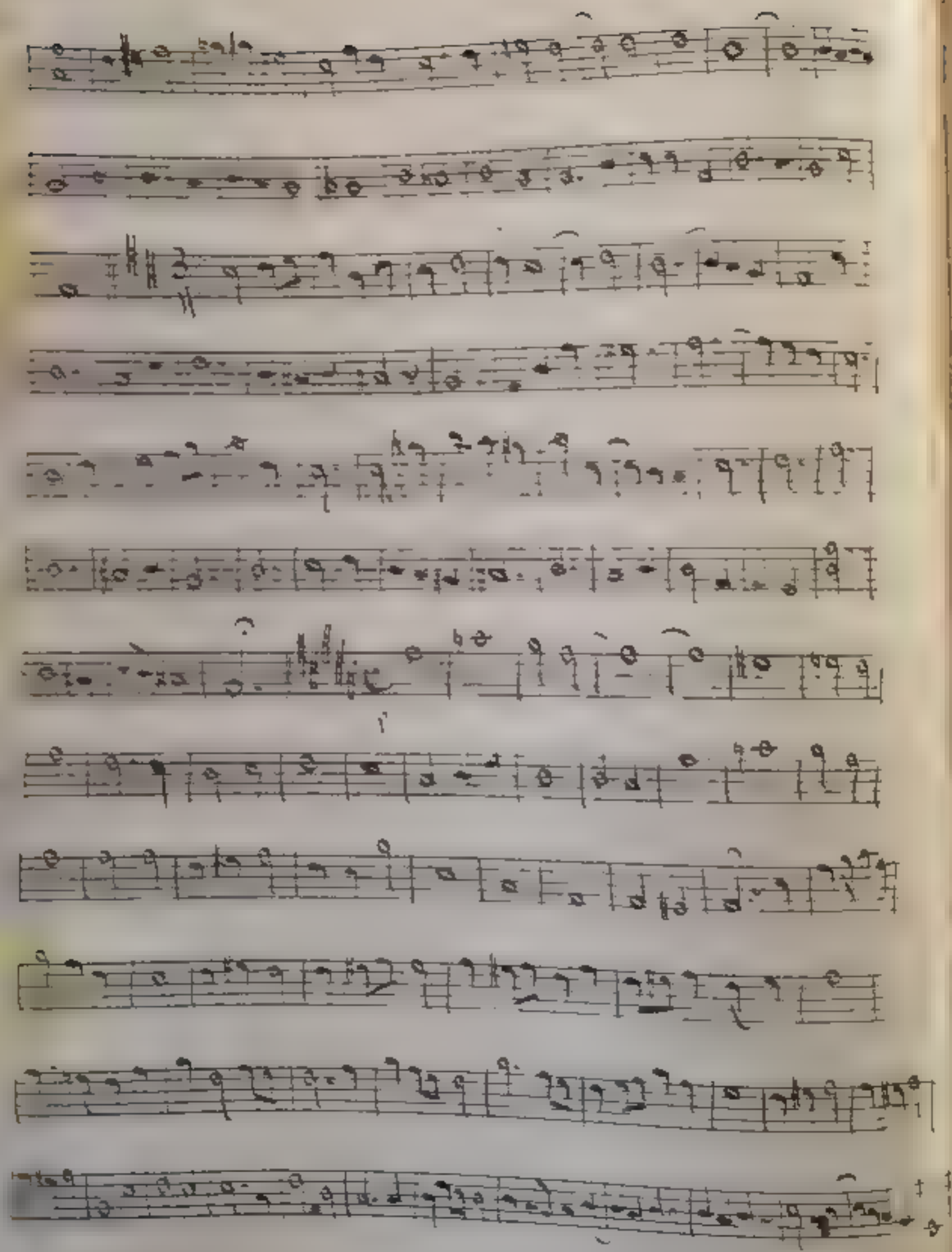
Finle 2 de Abril de 1112  
2ª parte  
M. M. M.

Missa Pontificale e son. eccles.

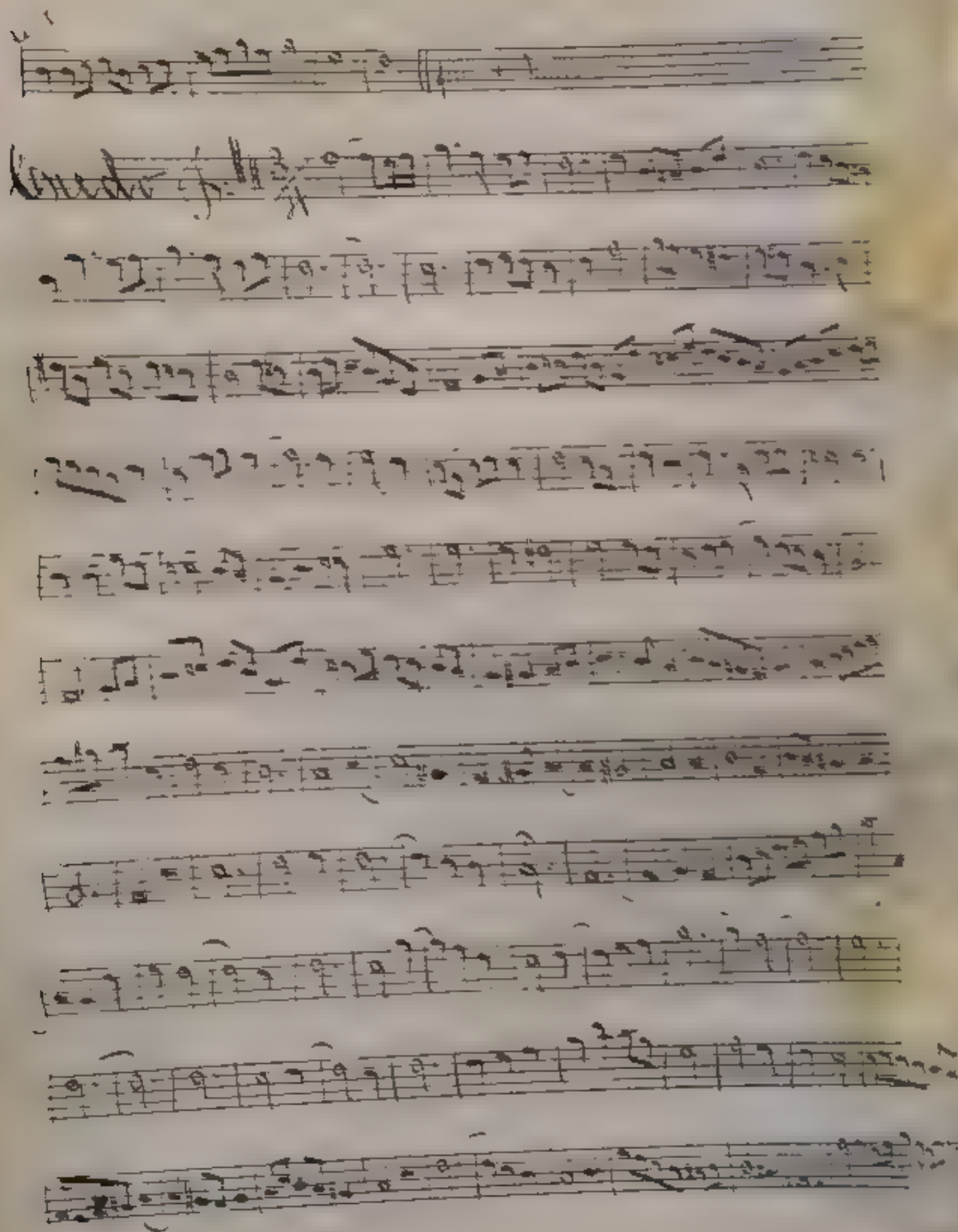
Incipit Missa Pontificale





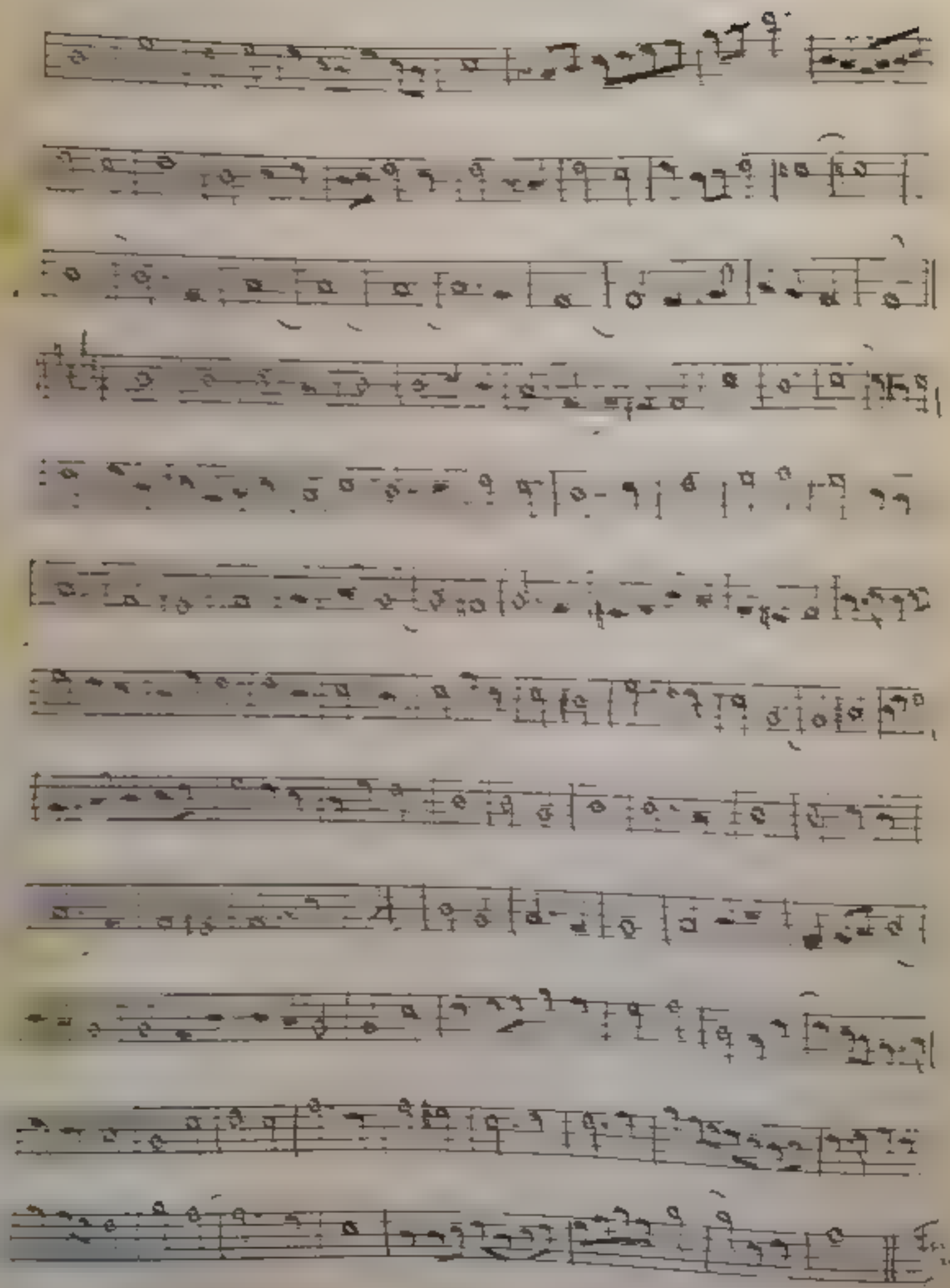


Missa Pontificale a 4 voci e basso



8

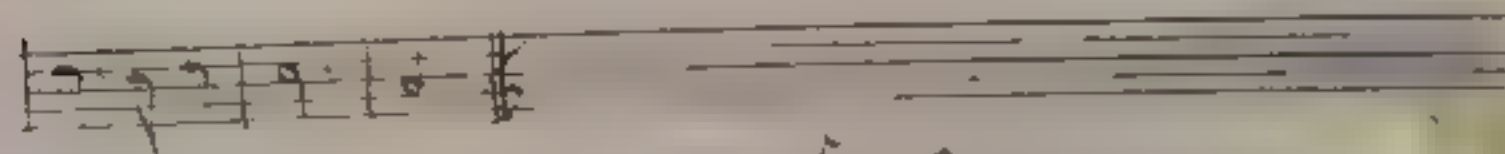
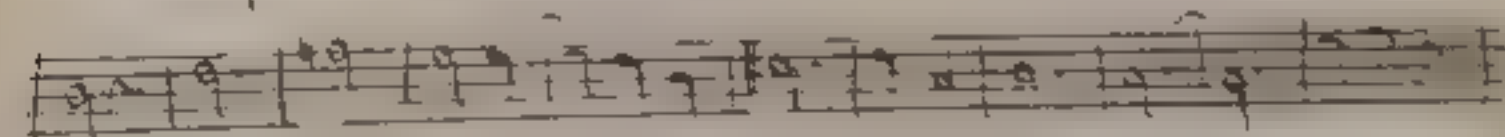
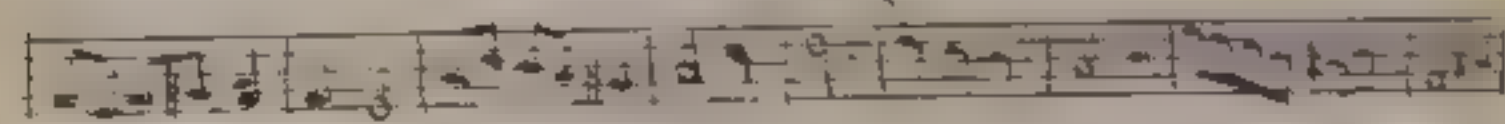
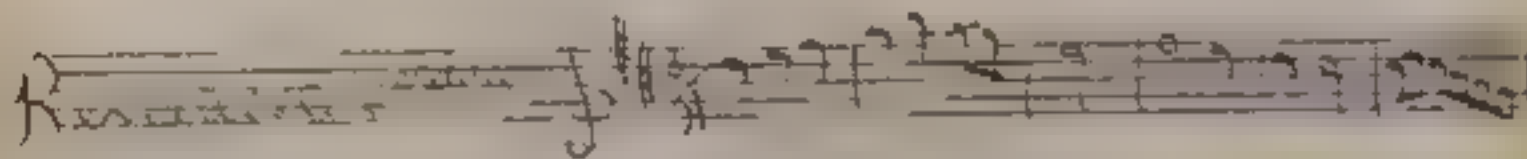
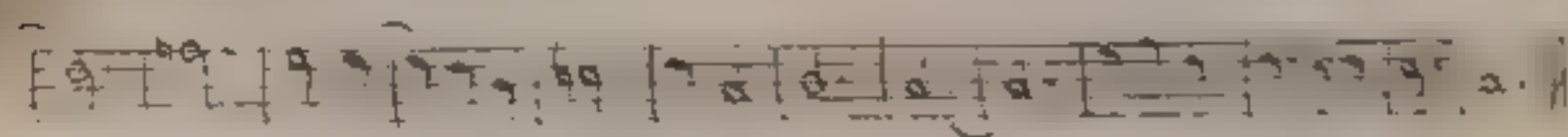
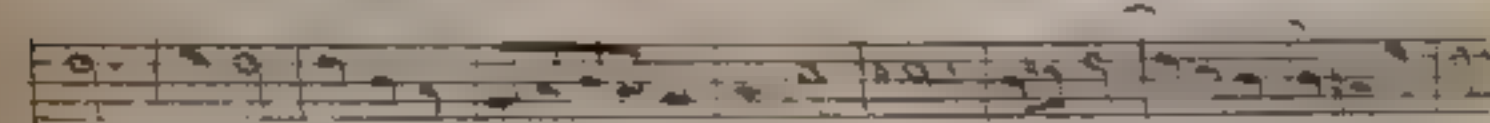
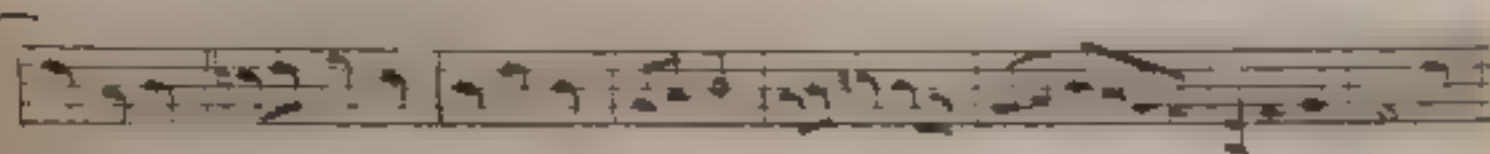
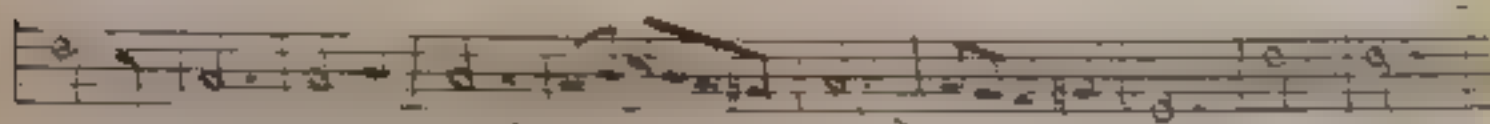
1  
*in octus*



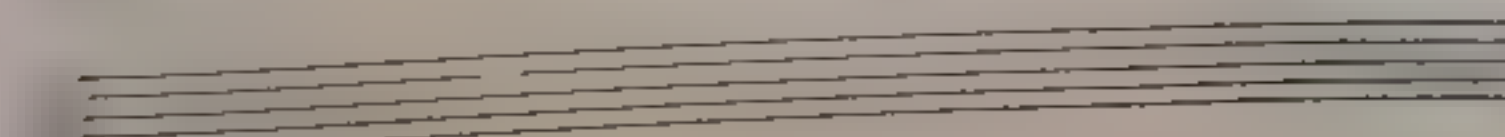
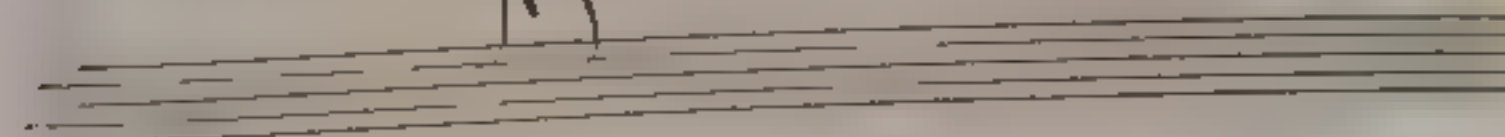


Missa Pontificale e Inno. Missa

*Sacred*



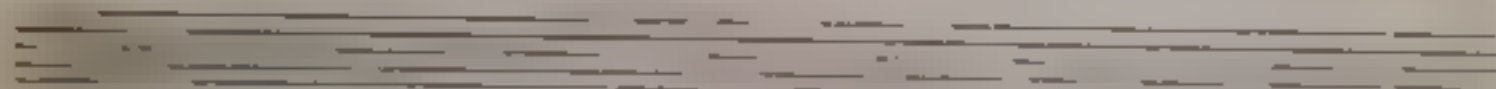
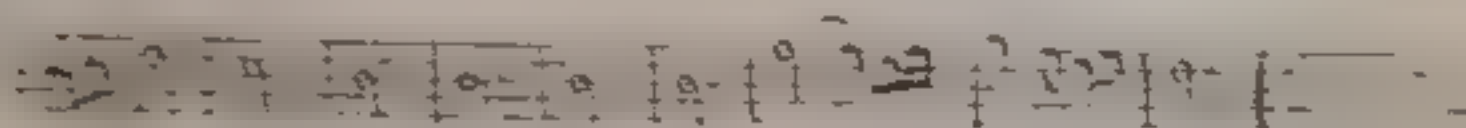
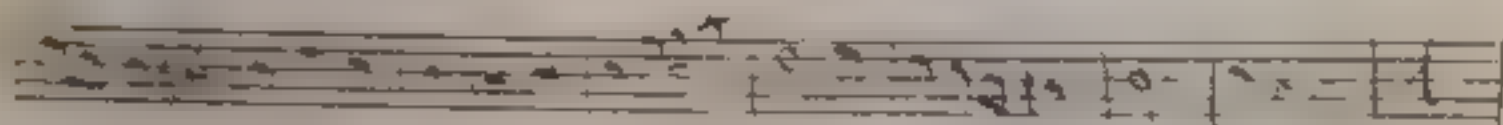
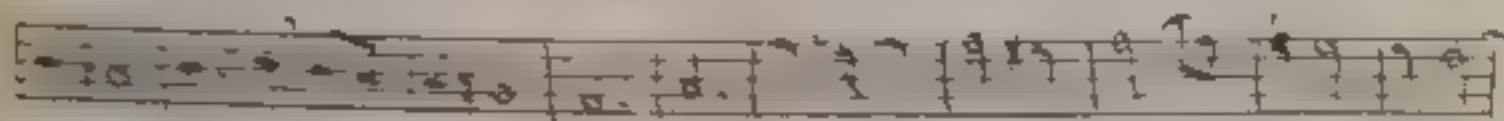
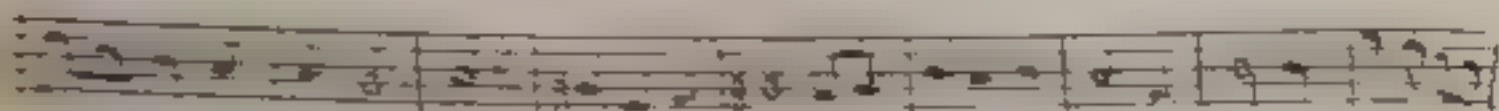
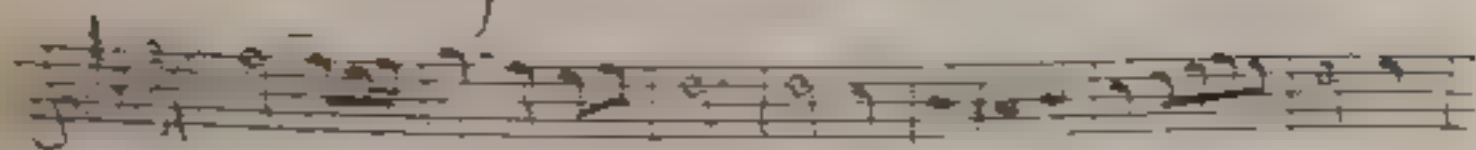
*Hymn*



8

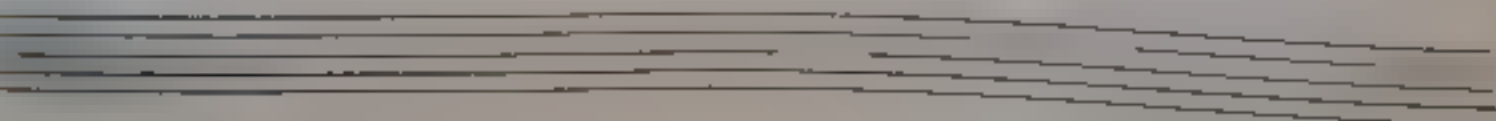
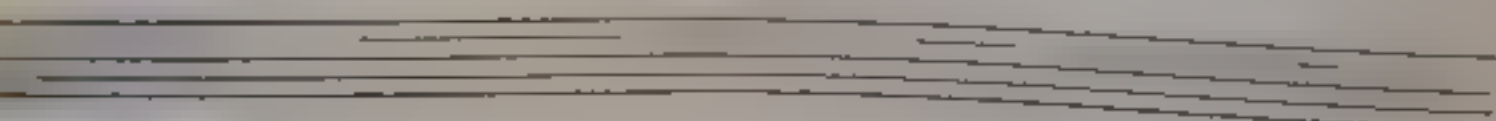
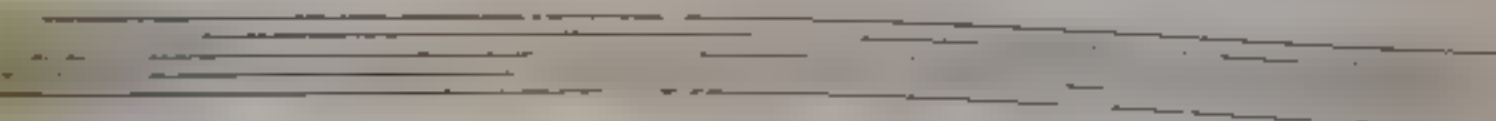
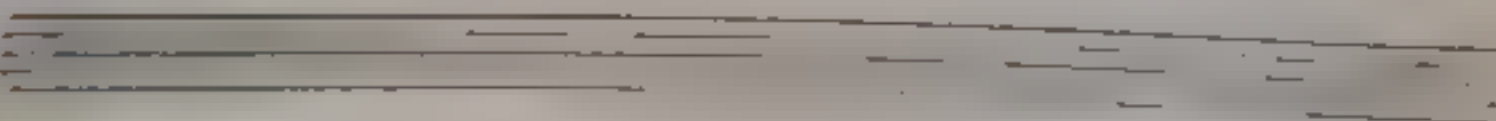
<sup>1</sup>  
— *arctus* —

*Hymnus Iu*

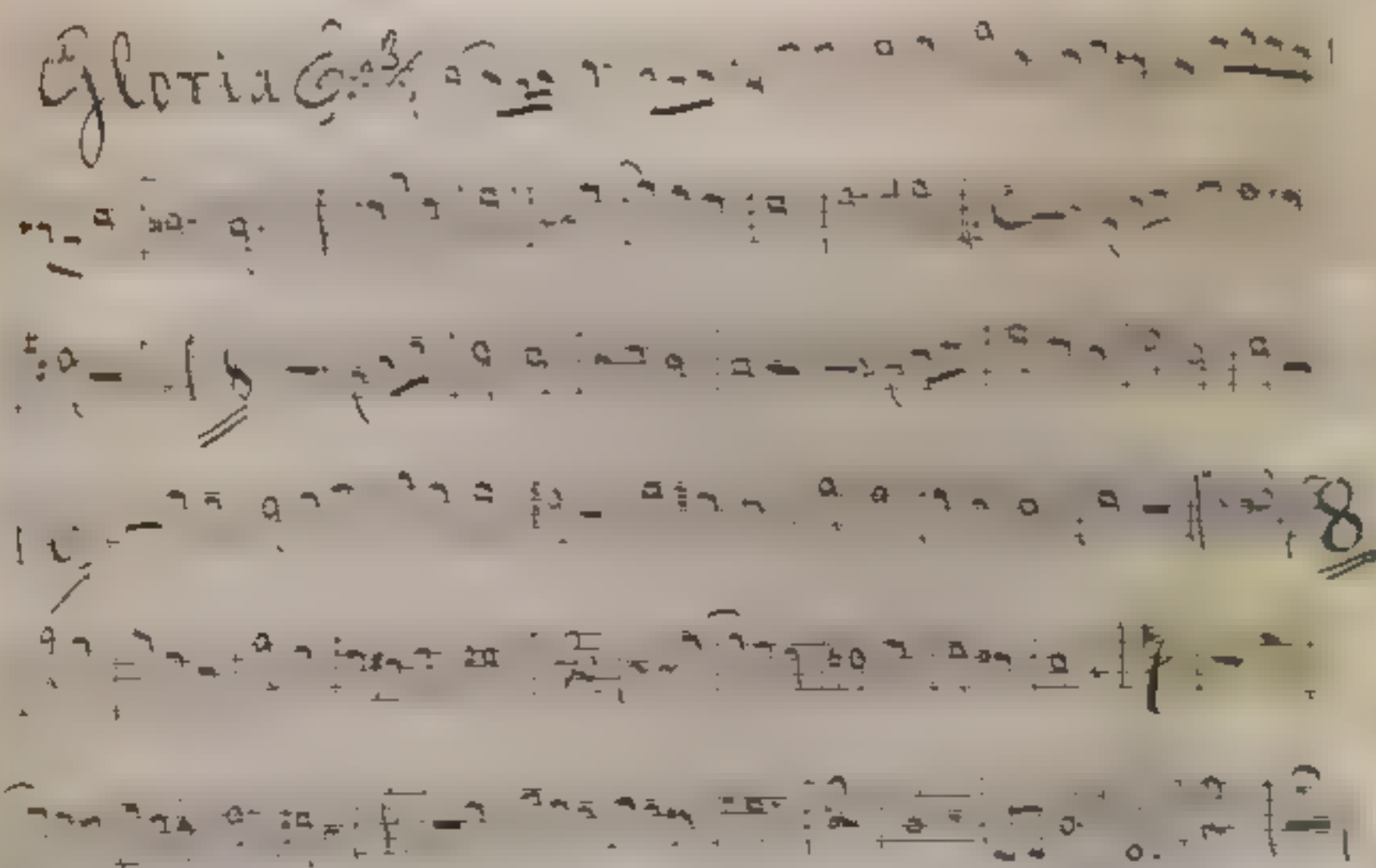
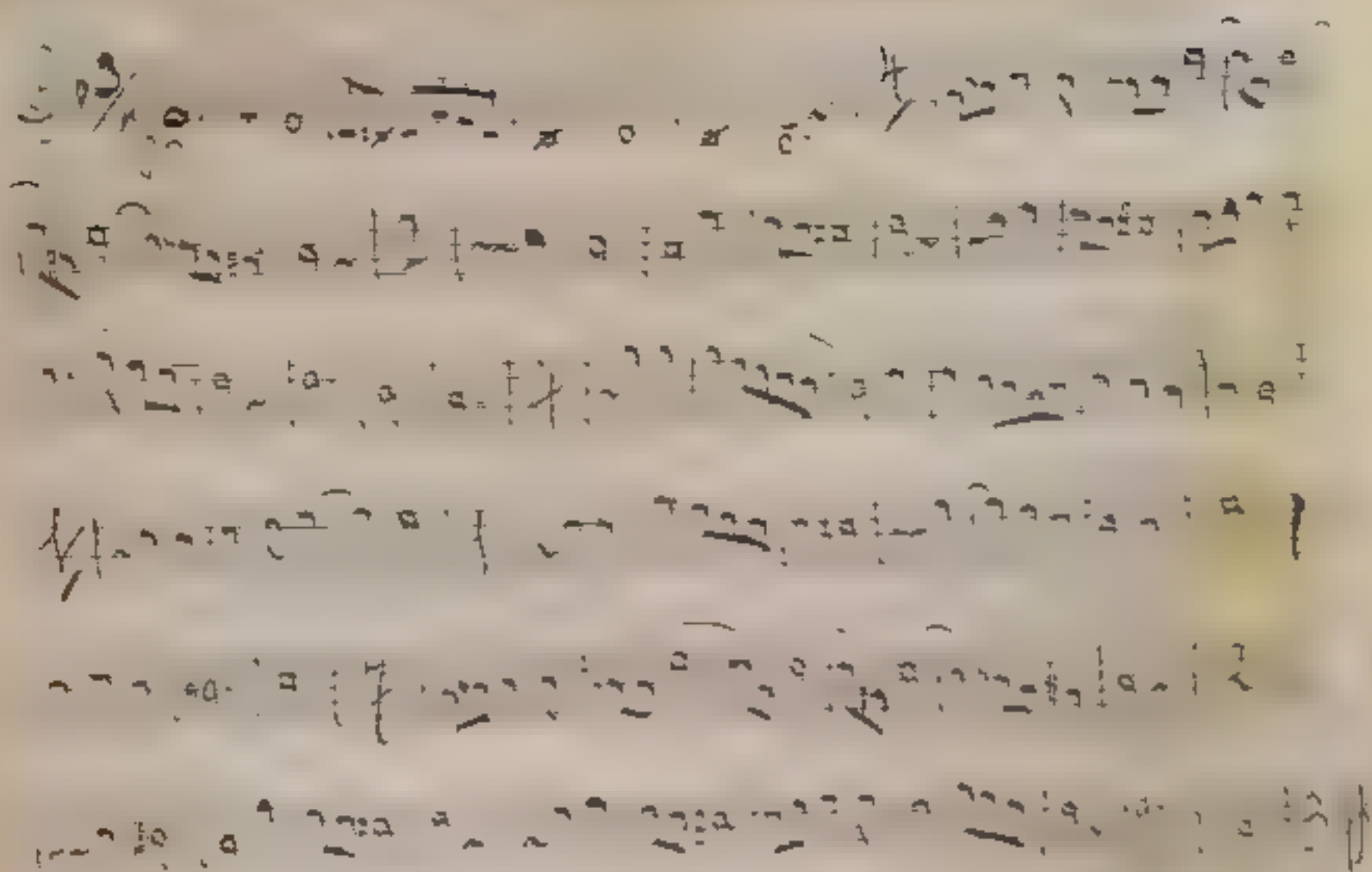


*In ... a ...*  
*... ..*

*... ..*  
*... ..*



Missa Pontificale a. m. m. m. m. m.

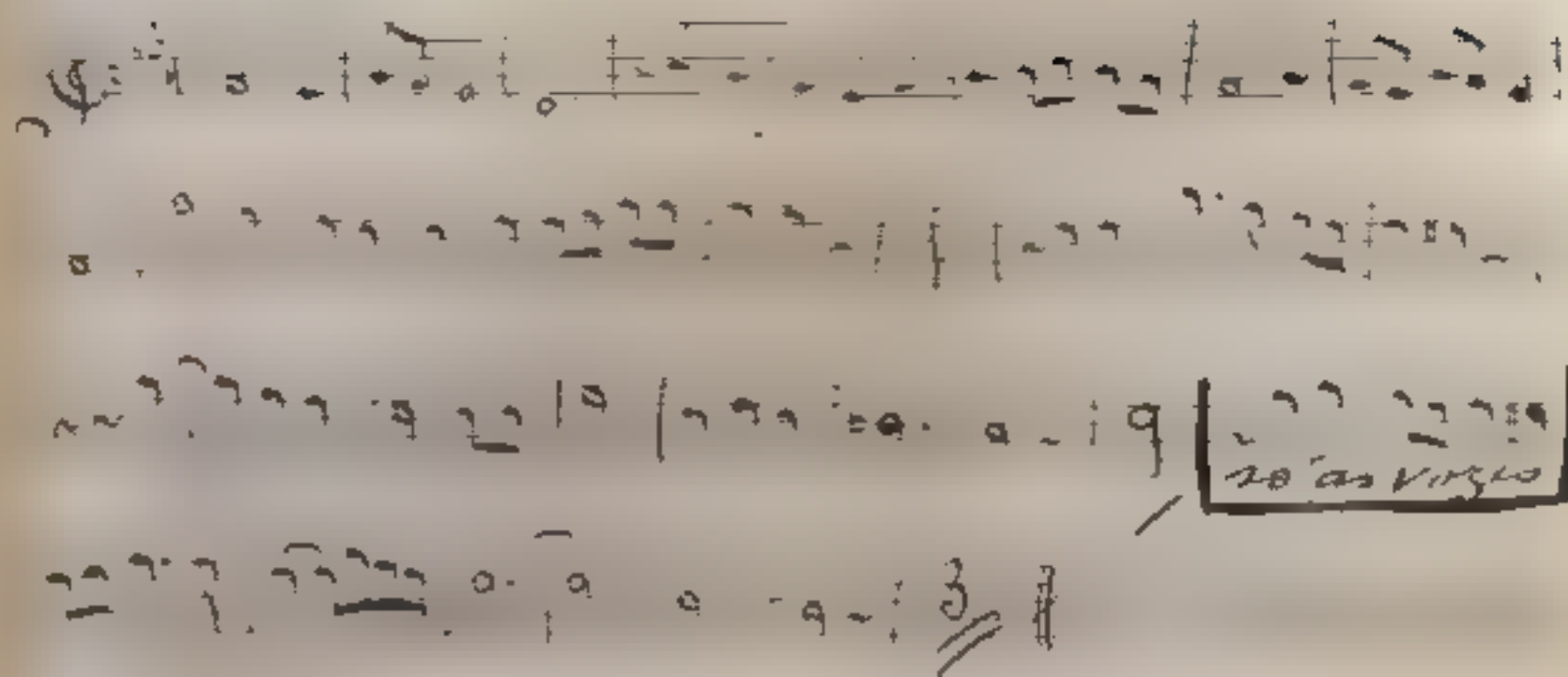




Handwritten musical notation on a single page, featuring a single staff with various notes, rests, and bar lines. The notation is written in a cursive, historical style. The page contains approximately 12 lines of music. The first line begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values, including minims, crotchets, and quavers, as well as rests and bar lines. The word "Credo" is written in the middle of the page, indicating the beginning of a new section. The page ends with a double bar line and the number "12" written below it.



# Agnus Dei



Linda 6-9-916  
João Antonio Romão



Bombardier in G. (Violoncello) M. 12. 12. 12.

Handwritten musical notation for the piece "Bombardier in G. (Violoncello) M. 12. 12. 12." The notation is written on ten staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of various note values, including eighth and sixteenth notes, and rests, connected by beams. The notation is somewhat faded and shows signs of age.

Gloria

Handwritten musical notation for the piece "Gloria". The notation is written on four staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of various note values, including eighth and sixteenth notes, and rests, connected by beams. The notation is somewhat faded and shows signs of age.

LIKE J



Handwritten musical notation on a single staff, featuring a treble clef and various notes and rests.

Handwritten musical notation on a single staff, featuring a treble clef and various notes and rests.

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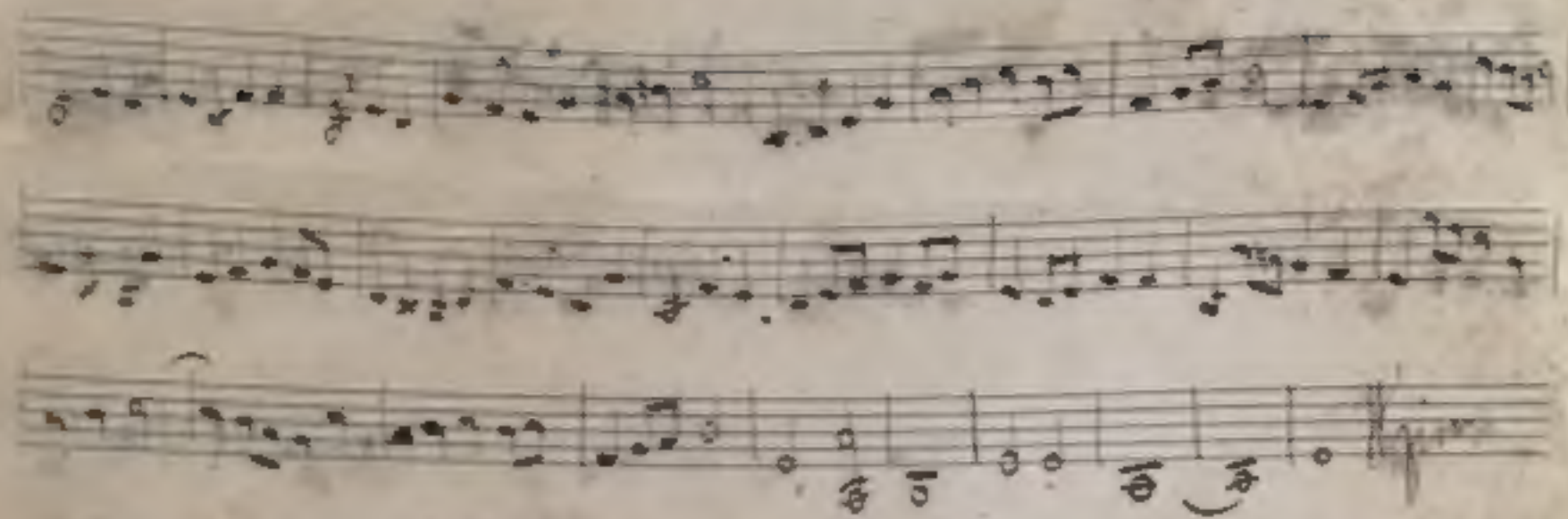
Handwritten musical notation on a single staff, featuring a treble clef and various notes and rests.

Handwritten musical notation on a single staff, featuring a treble clef and various notes and rests.

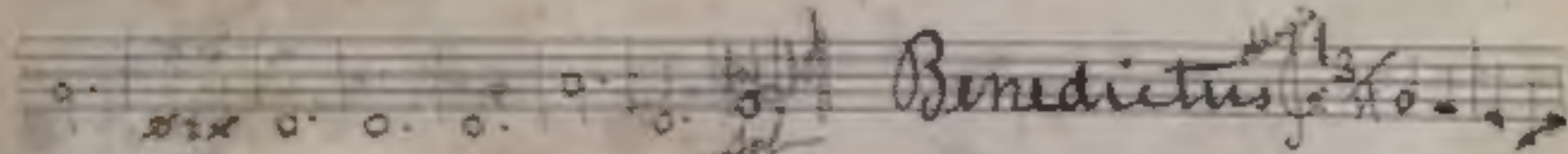
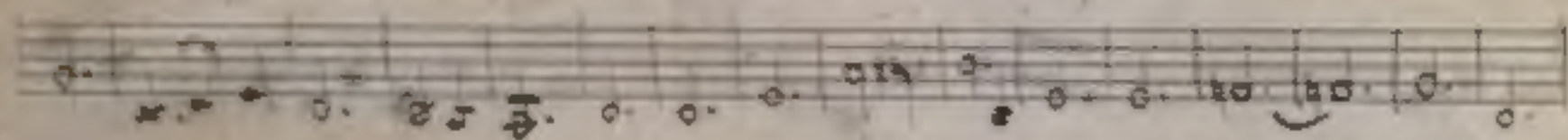
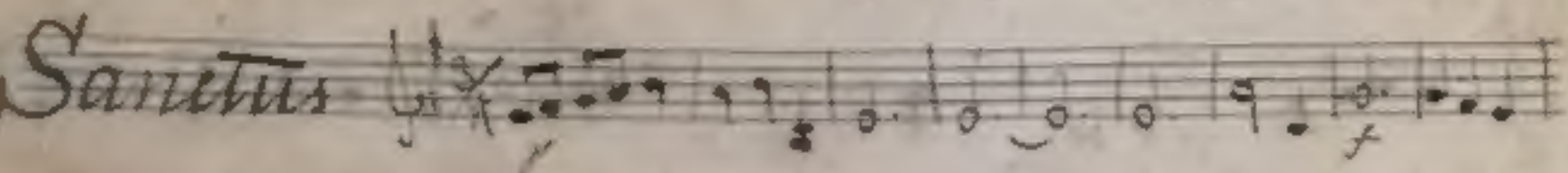
Handwritten musical notation on a single staff, featuring a treble clef and various notes and rests.

Handwritten musical notation on a single staff, featuring a treble clef and various notes and rests.

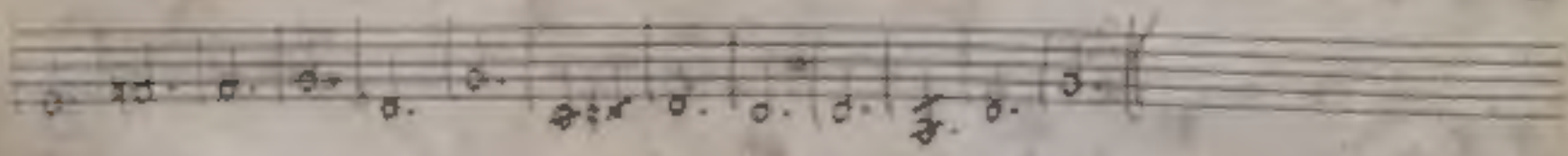
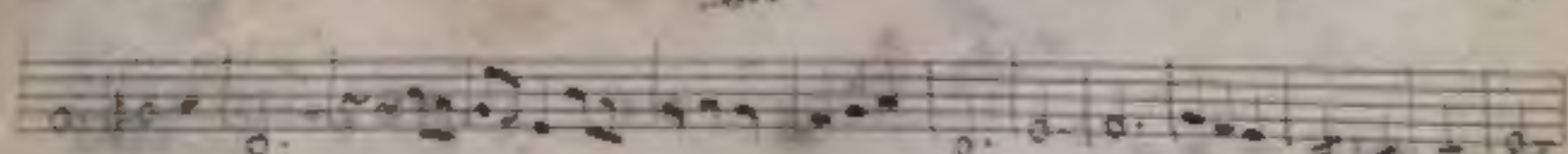




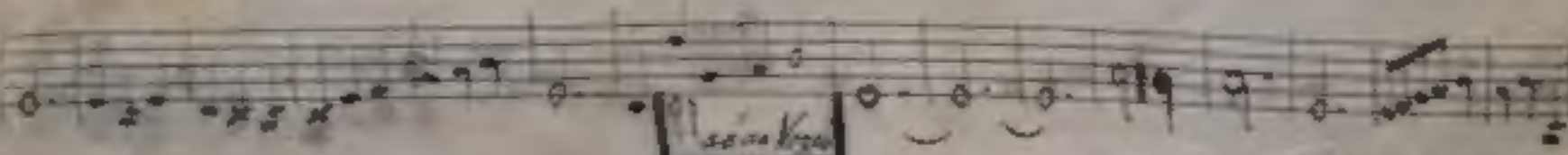
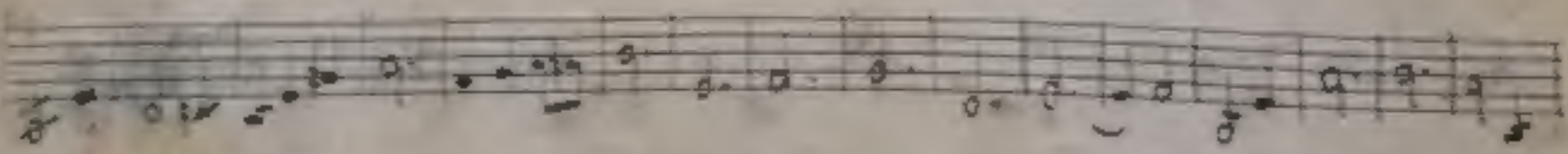
Sanctus



Benedictus



Edmund Reiss



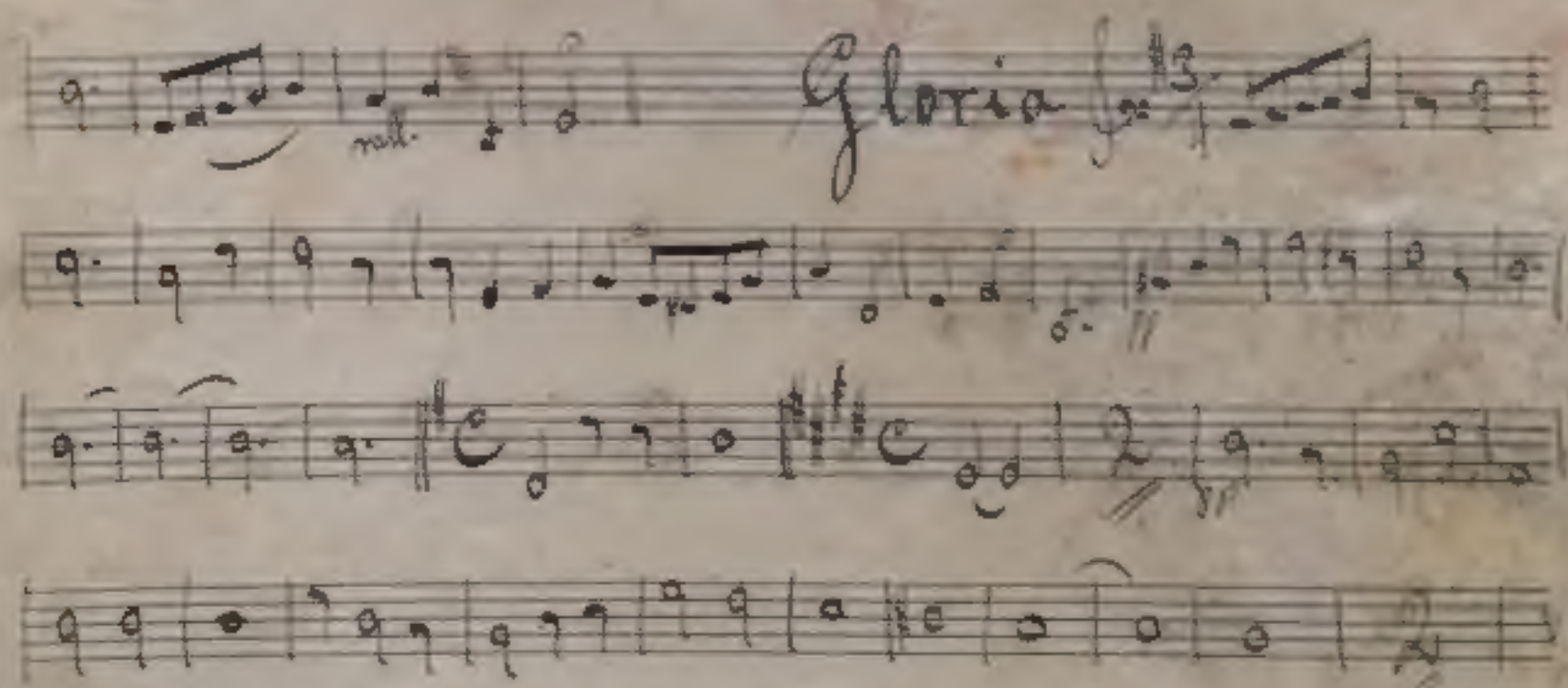
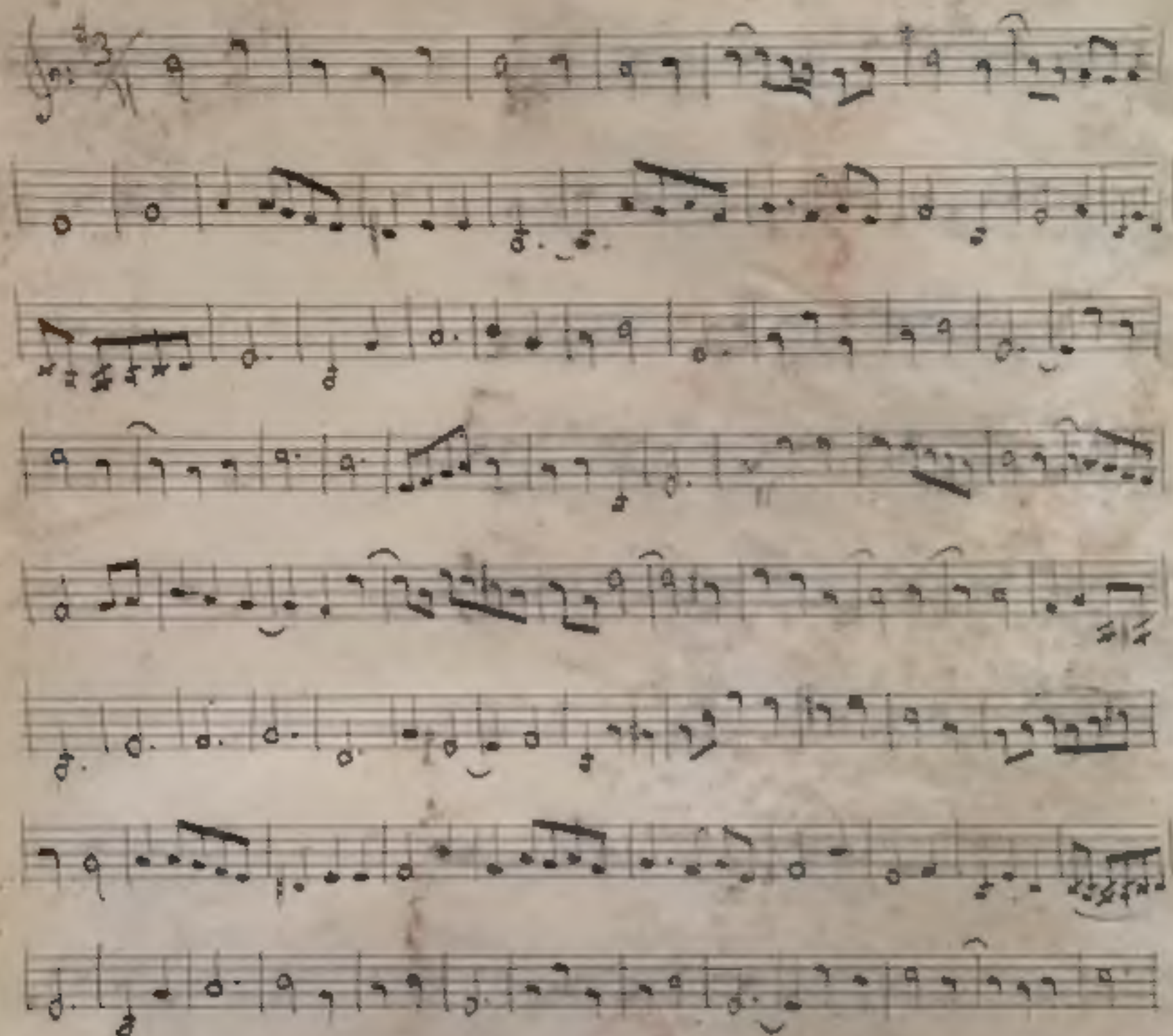
1914



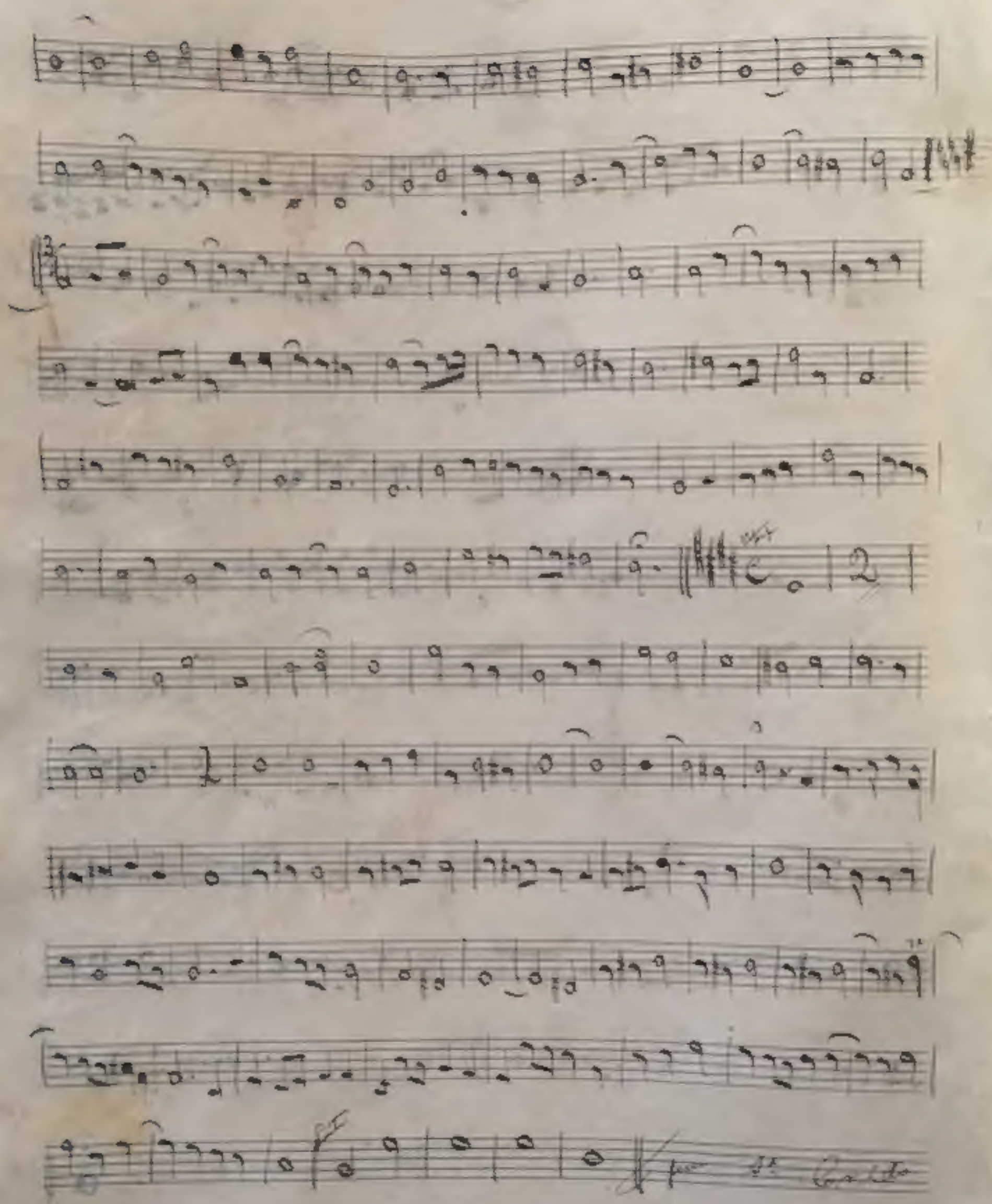
# Missa Pontificale

*Andante*

Benedictine







MAESTRO S. M. D. C.

V.  
Mmida 29-3-1148



# Credo

*Andante*

The musical score is written on 13 staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo marking 'Andante' is written above the first staff. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and bar lines. The music is written in a cursive, handwritten style. The paper is aged and shows some staining.